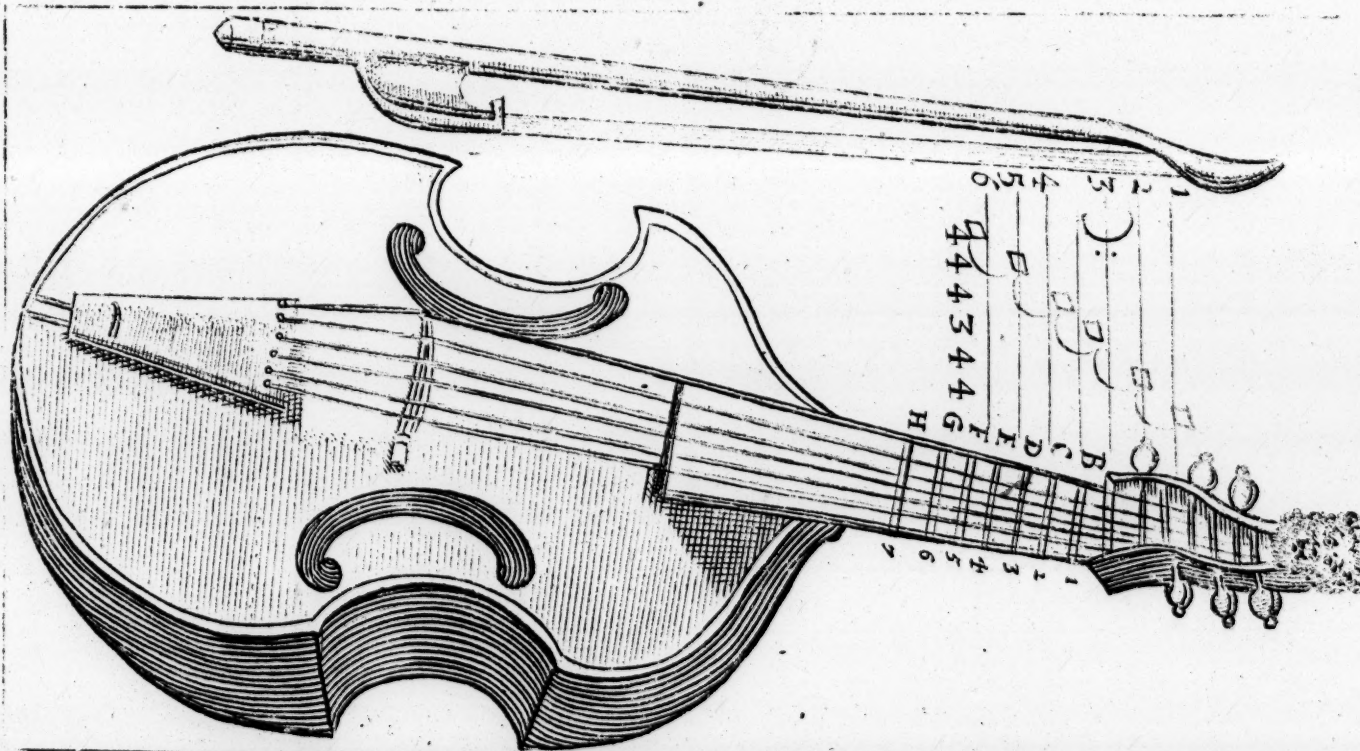


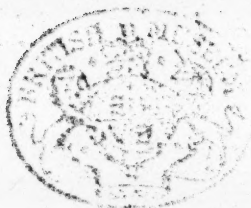
# Musick's Recreation ON The VIOL, Lyra-way:

Being a choice Collection of *LESSONS Lyra-way*. To which is added a *PREFACE*,  
Containing some Brief *Rules* and *Instructions* for young Practitioners.

*The Second Edition, Enlarged with Additional New LESSONS.*



London, Printed by A.G. and J.P. for J. Playford, and are to be Sold at his Shop near the Temple Church. 1682.



pub



To all LOVERS of MUSIC.

A PREFACE by way of Introduction.



THE *Lero* or *Lyra-Viol*, is so called from the Latin word *Lyra*, which signifies a *Harp*, alluding to the various Tuning, under the name of *Harp-way*, *Sharp* and *Flat*. This way of playing on the *Viol*, is but a late Invention, in imitation of the Old *English Lute* or *Bandora*, whose Lessons were prickt down in like manner by certain Letters of the Alphabet, upon six Lines or Rules; which six Lines did allude to the six course of Strings upon those Instruments, as they do now unto the six single Strings upon the *Viol*. The first Authors I have met with of Setting Lessons this way to the *Viol*, was Mr. *Daniel Farunt*, Mr. *Alphonso Ferabosco*, and Mr. *John Coperario*, who Composed Lessons not only to play alone, but for two or three *Lyra-Viols* in Consort; and since it hath been much approved by the excellent Inventions and Skill of famous Masters, viz. Mr. *John Esto*, Mr. *William Lawes*, Dr. *Coleman*, Mr. *Jenkins*, Mr. *Ives*, Mr. *Hudson*, Mr. *Withie*, Mr. *Taylor*, Mr. *Gregory*, Mr. *Mosse*, Mr. *Wilson*, and others.

And being now again to Re-print this Book of Lessons for the *Lyra-Viol*, I thought good to make an addition of some new Lessons, more easie and delightful for young Practitioners than was in the former Edition, being most of them late new Tunes, that those who can Tune them with their own Voice, will be apt to guide their fingers in the right stops: For, my design is principally for Beginners, yet in this Book are many excellent and choice Lessons for good Proficients on this Instrument. And that there may be nothing wanting for the encouragement of such as desire to Learn who live in remote Parts, far from any profest Teacher, I have added these following necessary Rules and Directions.

*Instructions for the* LYRA-VIOL.

First, The *Lyra-Viol* is strung with six Strings (a figure of which is set in the Title Page) on the neck of which is seven Frets or Stops, to which Frets is assigned seven Letters of the Alphabet, viz. *b c d e f g h*. The first Letter *a* is the String open. And as there is six Strings on the *Viol*, so the Lessons which are set down for the *Lyra-Viol*, are Prickt or Printed on six Rules or Lines; which Letters being placed on those six Lines, do allude to all the six Strings of the *Viol* alike.

Example.

The order of the Strings.

	1	2	3	4	5	6	7	8	9	10	11	12
b	—	—	—	—	—	—	—	—	—	—	—	—
f	—	—	—	—	—	—	—	—	—	—	—	—
d	—	—	—	—	—	—	—	—	—	—	—	—
e	—	—	—	—	—	—	—	—	—	—	—	—
f	—	—	—	—	—	—	—	—	—	—	—	—
g	—	—	—	—	—	—	—	—	—	—	—	—
B	—	—	—	—	—	—	—	—	—	—	—	—

The Strings open. First Fret. Second Fret. Third Fret. Fourth Fret. Fifth Fret. Sixth Fret. Seventh Fret.

In this Example you see the places of the Letter, as they are assigned to the Stops or Frets on the neck of the *Viol*, and though here they be all of one sort together, in the Lessons you will meet with them mixt with other Letters one under another according to Art, which are called full, which is the striking two, three, or four strings together with one stroke of the Bow, according to the number of Letters so placed.


Also in the Lessons following you will meet with many more Letters than are assigned to the seven Frets or Stops, as *l l l l &c.* above the Frets, and are to be stopt according to exact distances by the judicious Ear of the Performer.

Example.

# Sometimes

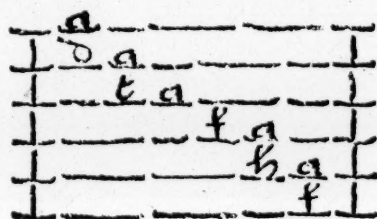


# Instructions for the LYRA-VIOL.

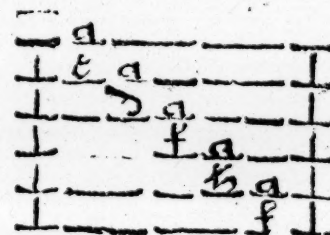
Sometimes where single Letters follow one another, two or more of them are struck with one drawing the Bow, which when they are to be so, they have such a dash — under them as you see in the former Example. Sometimes you will meet with a Letter which hath this mark under it  which is called a *Thump*, or the striking the string open with the finger of your left hand.

Secondly, For the Tuning the *Lyra-Viol*: There are many several varieties of Tunings, according to the Inventions of several Artists or Composers of the Lessons: As first, *Harp-way sharp*, and *Harp-way flat*; next *High Harp-way sharp*, and *High Harp-way flat*; several other Tunings there are, but the first two being most usual, the Collections of Lessons in this Book are only to those two several Tunings, the manner of which are in their proper places set before those Lessons which they appertain to: The Lessons which begin the Book are *Harp-way sharp*, whose manner of Tuning by the *Unison* is thus set down..






Example of the  
Tuning Harp-  
way Sharp.



Example of the  
Tuning Harp-  
way Flat.



An *Unison*, is the making of two strings to agree in one sound, the one open, the other stopt: To begin to Tune it, raise or screw up the *Treble*, or first string, as high as it will conveniently bear without breaking, then Tune the other to it in this manner.

First stop  on your second string, and screw it up, till it agree so stopt in sound with the first string open: that done, stop the third in , and make it agree in like manner in sound with the second open; then stop  on the fourth string, and make it agree with the third open; then stop the fifth in , and make it agree to the fourth open; then stop the sixth in , and make it agree in sound with the fifth open. This exactly done, your *Viol* is Tun'd.

Thirdly,

# Instructions for the LYRA-VIOL.

Thirdly, For the understanding the Notes or Time, which is placed over the several Letters, in the Lessons, which Notes are set for the drawing the sound flow or quick, this ought to be understood. I shall therefore give you the plainest Directions I may; first, their Names, and then their Proportions, and in it burthen your memory with no more then shall be useful in Lessons to the *Lyra-Viol*, which are only five in number.

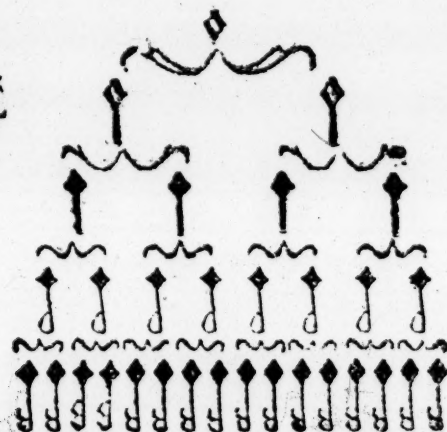
The Names of the Notes. { *Semibreve.* *Minim.* *Crochet.* *Quaver.* *Semiquaver.*

In Musick there are four Moods or proportions of Time; but two are only used in Lessons *Lyra-way*, which are the Common or *Semibreve* Time, and *Tripla* Time: To know them severally you have this Character  $\text{C}$  or Mood placed at the beginning of the Lesson when it is *Semibreve* Time; and this  $\text{Z}$  when it is *Tripla* Time.

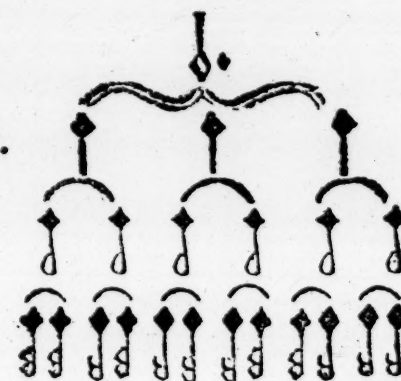
The proportion and measure of each I shall give you severally; first, to the Common or *Semibreve* Time, a *Semibreve* is the longest or Master Note, and is as long again as a *Minim*, for two *Minims* make one *Semibreve*, four *Crotchets* make one *Semibreve*, eight *Quavers* is one *Semibreve*, sixteen *Semiquavers* to the *Semibreve*. This Measure of Time is usual to *Pavans*, *Almanes*, and *Ayres*; as the following Example.

The *Tripla* Time which is usual to *Corants*, *Sarabands*, and *Jiggs*, is a more light and quicker Measure of Time, and his Time Note is measured by a *Minim* with a *Prick*, which amounts to three *Crotchets*, or six *Quavers*, or twelve *Semiquavers*. See here an Example.

Common Time  $\text{C}$



Tripla Time.  $\text{Z}$



These



## Instructions for the LYRA-VIOL.

These several Notes have all usually an addition of a *Prick* of Augmentation joyned to them, which makes the Note to which it is added half as much more as it was before.

Example.



*Fourthly*, Some General Rules are to be observed: 1. That in every Bar you have the proportion or quantity of one *Semibreve*, if it be *Common Time*; if *Tripla Time* then the value or proportion of one *Minim* with a *Prick*.

2. Observe, That if you have a *Crochet* or *Quaver*, or any other Note, over a Letter, and there follow three or four Letters which have no Notes over them, then those Letters so following are to be played to the same measure, till the next Note alters it.

3. Observe, That whereas there are several Marks or Characters in *Musick* for the Rests or Pauses, in this way of setting down Lessons by *Tablature*, every Pause or Rest is set down by the Note it self, be it *Minim*, *Crochet*, &c.

*Lastly*, Observe, That if at the beginning of a Lesson there be an odd Note, then you strike it with drawing the Bow backward; but if there be no odd Note at beginning, then with putting the Bow forward.

Thus having briefly given these few necessary Rules and Directions, which if diligently practiced will be useful to you, in your Study in this *Musick*; which that it may, is the sole desire and endeavour of

Your Well-wisher, and Honourer

of all true Lovers of MUSIC,

J. P.

## MUSIC Books Printed for John Playford, at his Shop near the Temple-Church.

---

**C** *Anticum Sacra*, Hymns in Latin for Two and Three Voices to the *Organ*, Composed by Mr. R. Dearing, in Four Vol. in Folio; price sticht 3 s. 6 d.

**C** *Canticum Sacra*, the Second set of Divine Hymns and Anthems, some in Latin and some in English for Two Voices to the *Organ*, Composed by several Eminent *English* Masters, in Three Vol. in Folio; price sticht 4 s.

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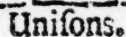
*The Delightful Companion*, a New Book of Lessons and Instructions for the *Recorder* or *Flute*; price 1 s. 6 d.

A Sheet of plain Rules and Directions for Composing Musick in parts, by Mr. John Birchenshaw; the price 6 d.

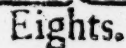
Also all sorts of *Rul'd-Paper*, and *Rul'd-Books* for Musick of several sizes, are to be Sold at the same Shop.



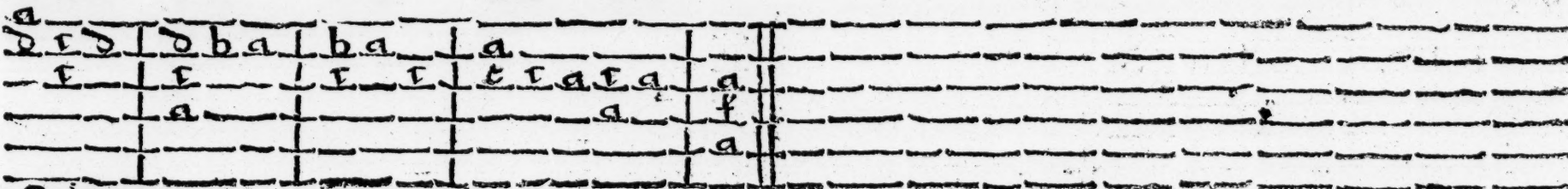
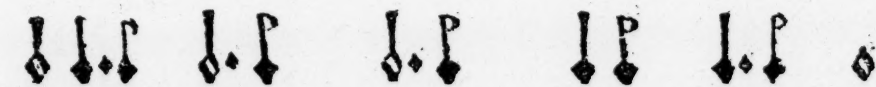
I



6th String. 5th. 4th. 3d. 2d. 1st.  
Prelude of the Notes ascending and descending.

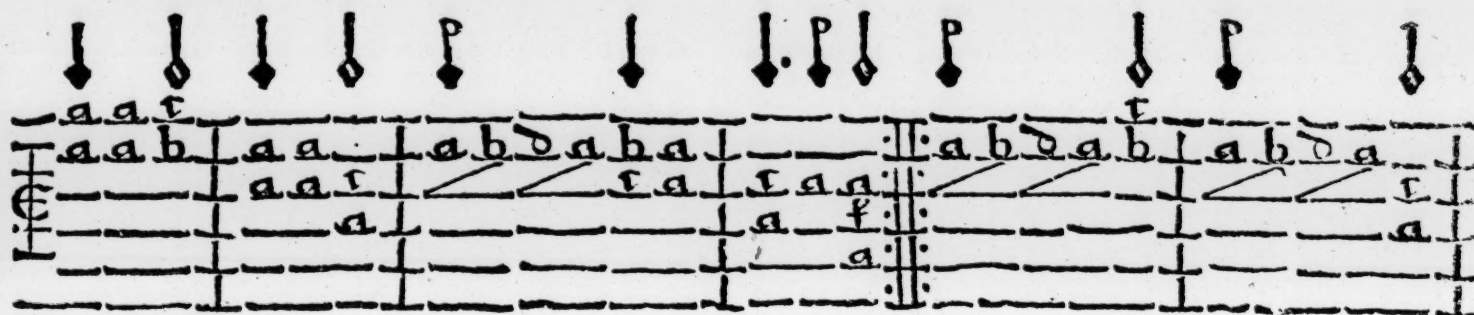


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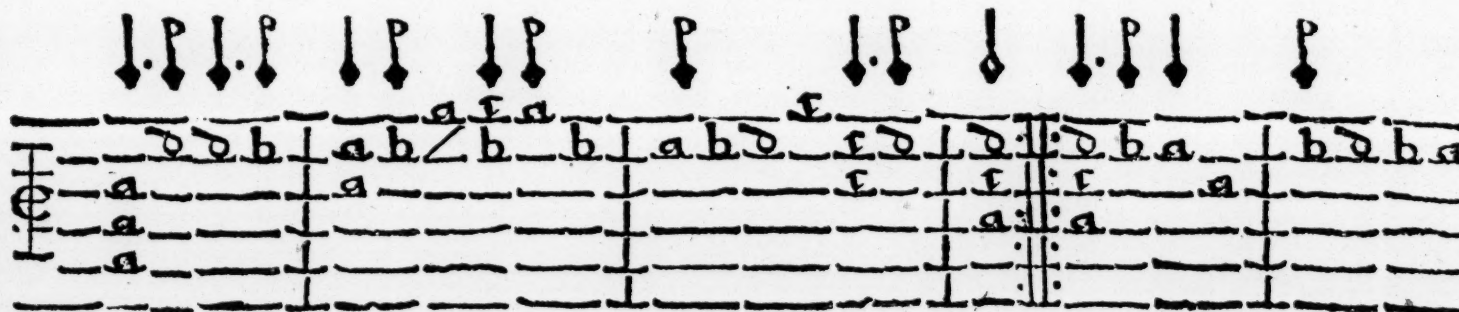
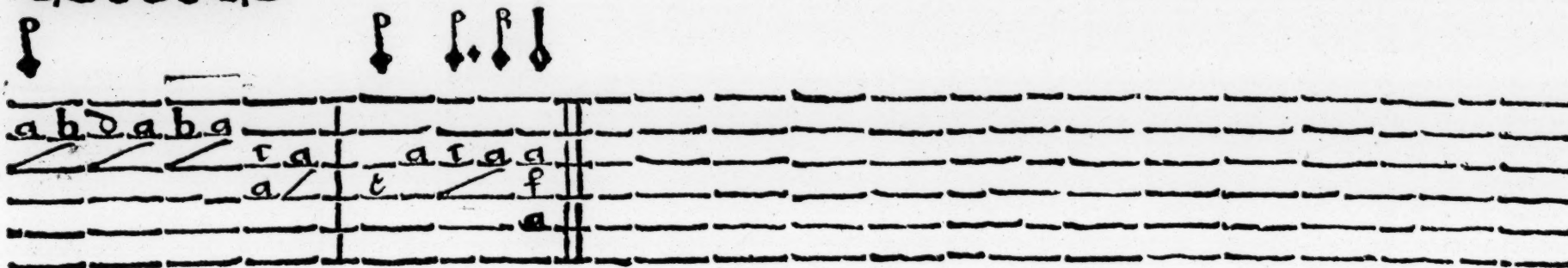


**Cadence.**

## Lessons for the LYRA VIOL.



Ain I would.



N Ayre.





5 See Chappell's "Music of  
the olden time" p. 430

"Hain I would" is a Square Dance for eight  
2 men and women stand as in a Quadrille  
except that the man is on the right  
hand of his partner. see Chappell's Music  
of the olden time. p. 620.



Lessons for the LYRA VIOL.

3



4

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Saraband.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



5

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Ive le Roy.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

4

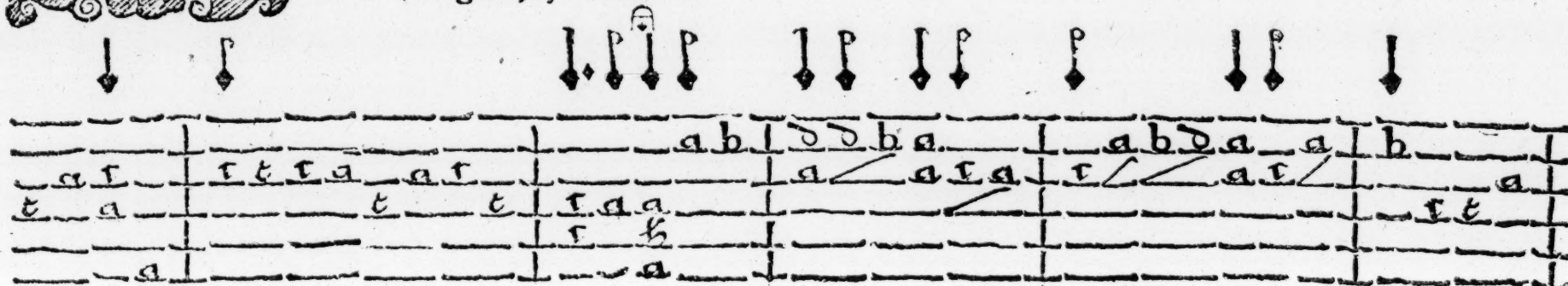
# Lessons for the LYRA VIOL.



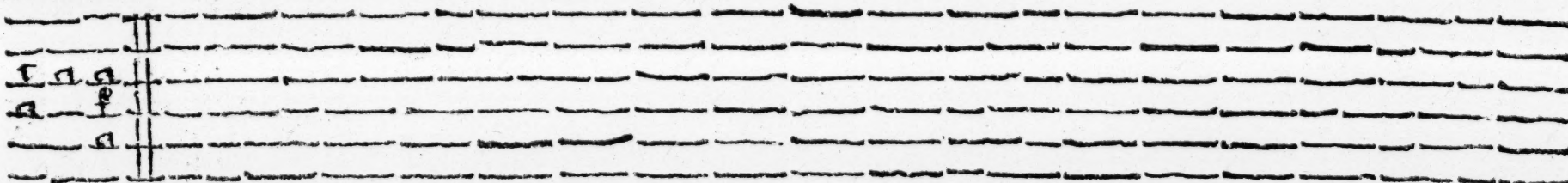
6



HE King enjoys his own.



↓ ↓ ↓



7



HE King's Delight.



S.

Prince Rupert was a nephew of Charles I.  
and commanded the Royalists at the  
battle of Edgehill 1642. died in 1682.

This music differs from that printed by  
M. Chappell, which is in common time.

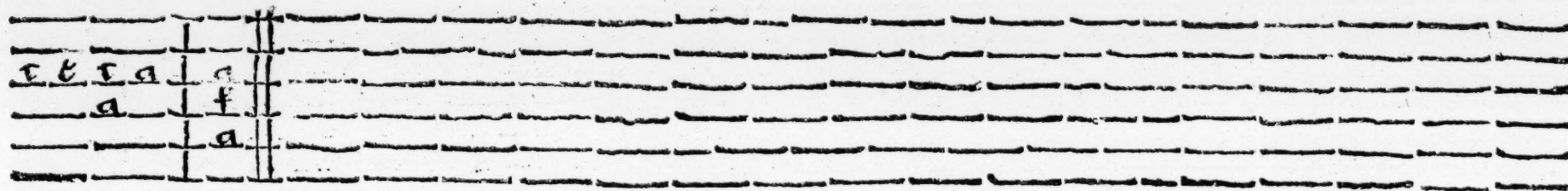
6. See W. Chappell's *Music of the  
Olden time* p. 437.

See the music in modern notation in J. S. Smith's  
"musica antiqua" page 177.

7 "The King's delight" is alluded to in the  
play of "The fool turned Critic" as being  
"incomparable to some of the tunes we  
have now".

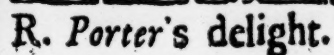


## 5

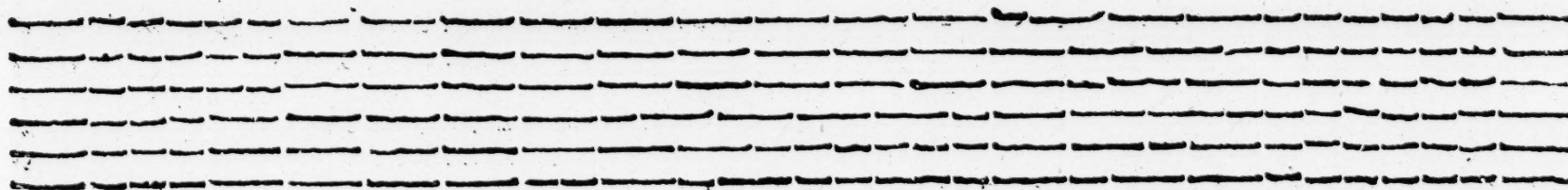


Rince *Rupert's* welcome.





Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings. Above the staff, there are two downward-pointing arrows, one labeled 'P' and the other 'f'. The notation is divided into measures by vertical bar lines. The first measure contains a quarter note 'a' and a half note 'b'. The second measure contains a quarter note 'a' and a half note 'a'. The third measure contains a quarter note 'a' and a half note 'a'. The fourth measure contains a quarter note 'a' and a half note 'a'. The fifth measure contains a quarter note 'a' and a half note 'a'. The sixth measure contains a quarter note 'a' and a half note 'a'. The seventh measure contains a quarter note 'a' and a half note 'a'. The eighth measure contains a quarter note 'a' and a half note 'a'. The ninth measure contains a quarter note 'a' and a half note 'a'. The tenth measure contains a quarter note 'a' and a half note 'a'. The eleventh measure contains a quarter note 'a' and a half note 'a'. The twelfth measure contains a quarter note 'a' and a half note 'a'. The thirteenth measure contains a quarter note 'a' and a half note 'a'. The fourteenth measure contains a quarter note 'a' and a half note 'a'. The fifteenth measure contains a quarter note 'a' and a half note 'a'. The sixteenth measure contains a quarter note 'a' and a half note 'a'. The seventeenth measure contains a quarter note 'a' and a half note 'a'. The eighteenth measure contains a quarter note 'a' and a half note 'a'. The nineteenth measure contains a quarter note 'a' and a half note 'a'. The twentieth measure contains a quarter note 'a' and a half note 'a'. The notation ends with a double bar line.



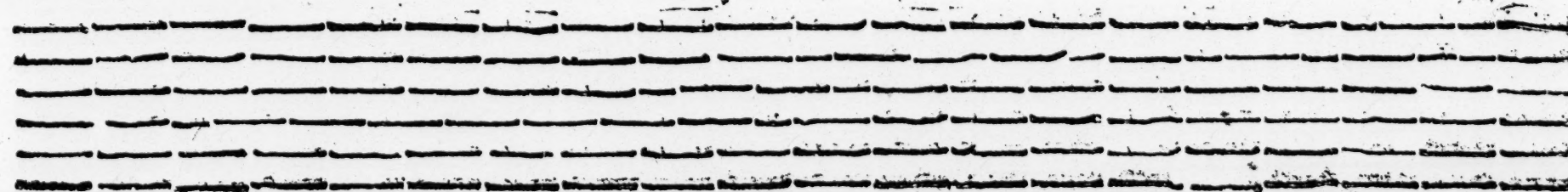
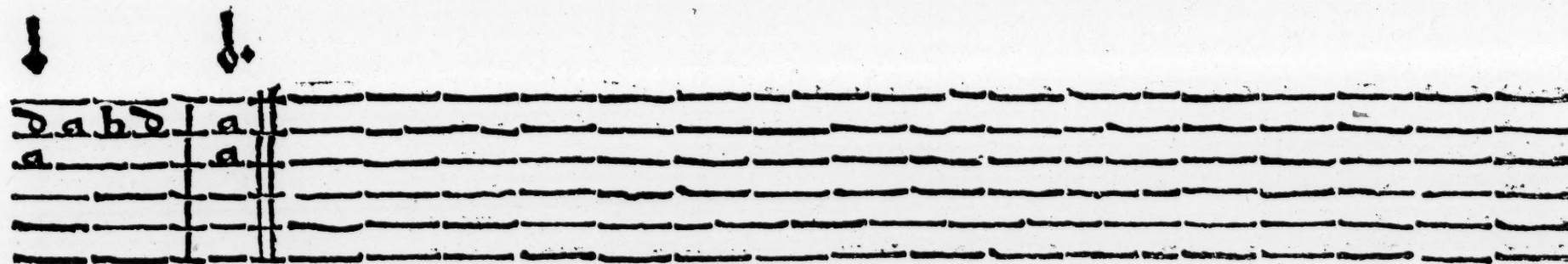
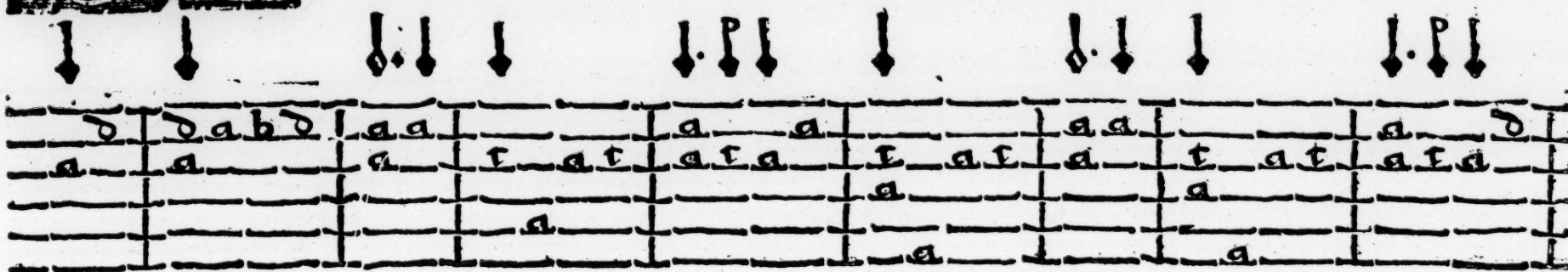


# Lessons for the LYRA VIOL.

7



La Mode de France.



# Lessons for the LYRA VIOL.



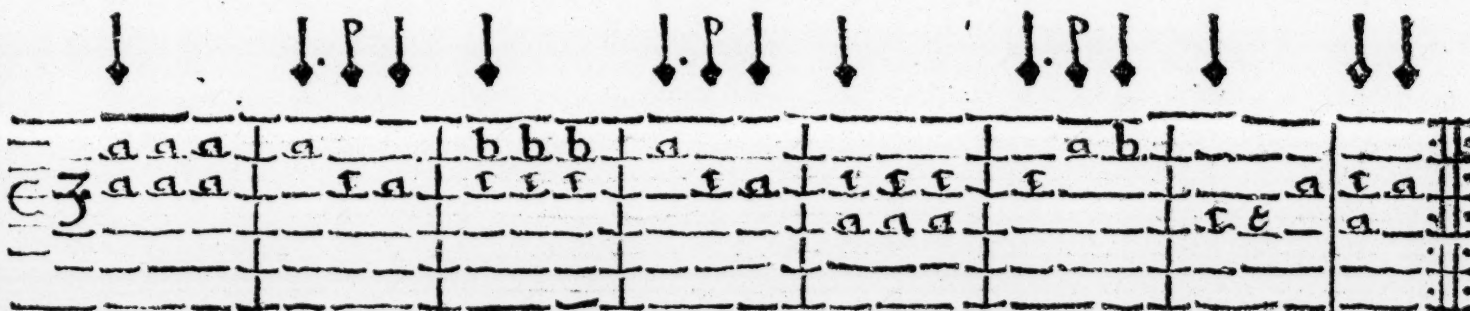
II



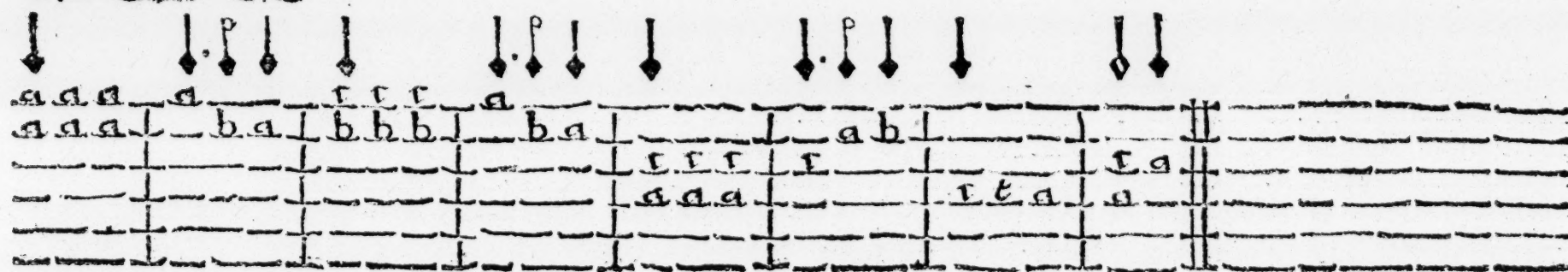
Ome kifs me my sweet Kate.



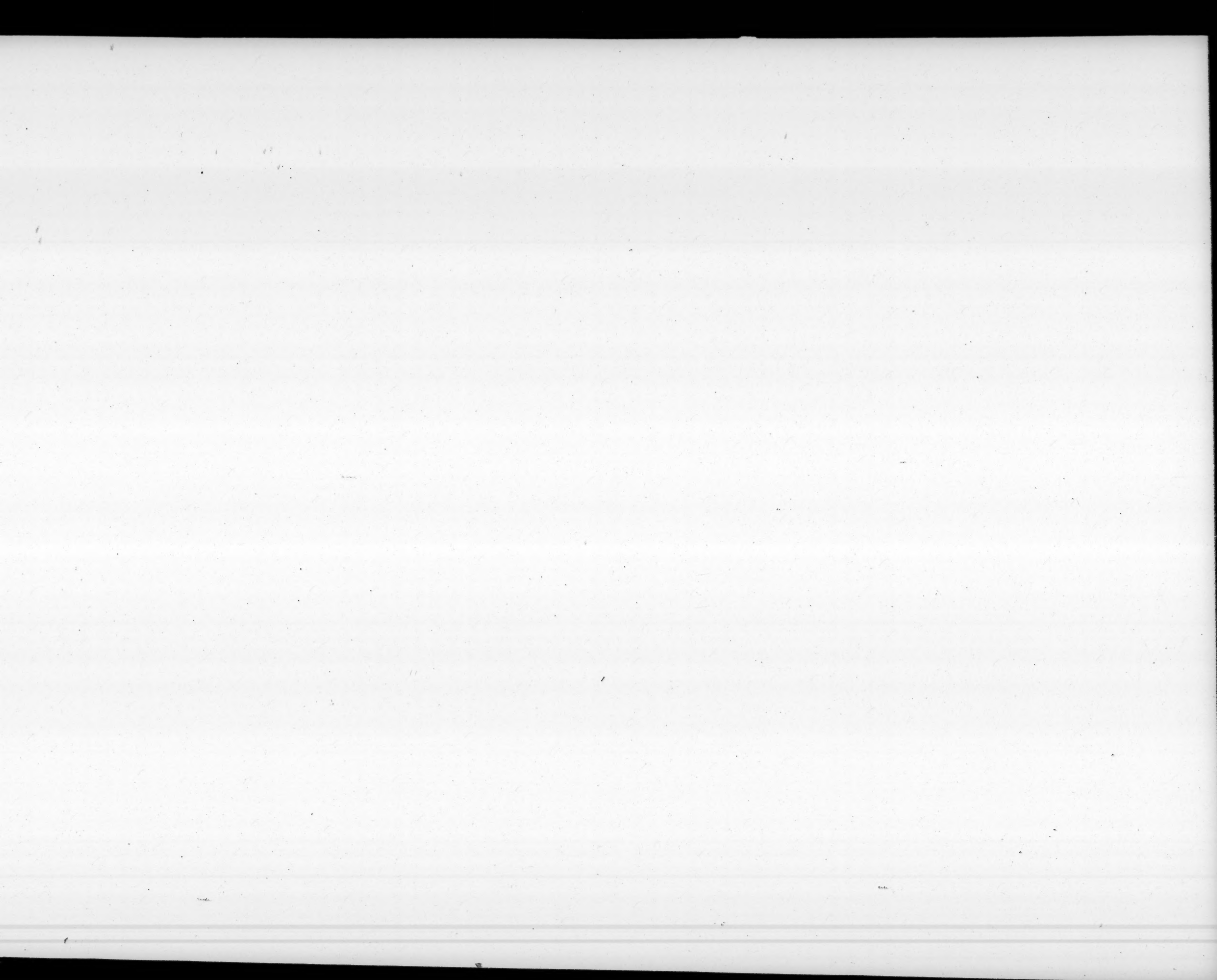
12



Araband.







11. In Playford's 4<sup>th</sup> Book of  
Choice Ayres & songs 1682.  
in the index to which the  
music is said to be by  
Mr. Peaseable.



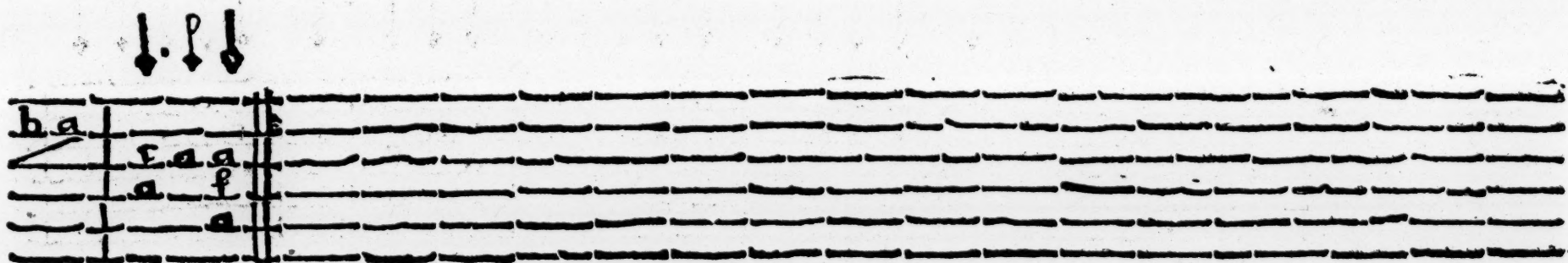
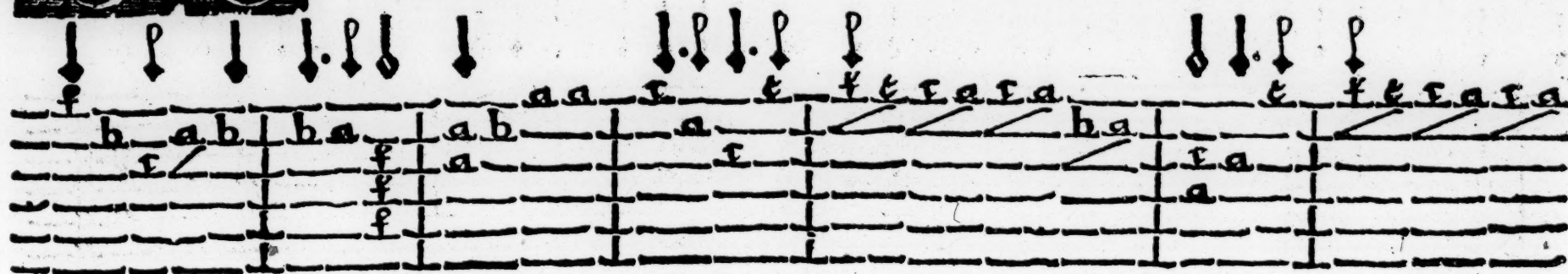
# Lessons for the LYRA VIOL.

9

13



French Ayre.



C

## Lessons for the LYRA VIOL.

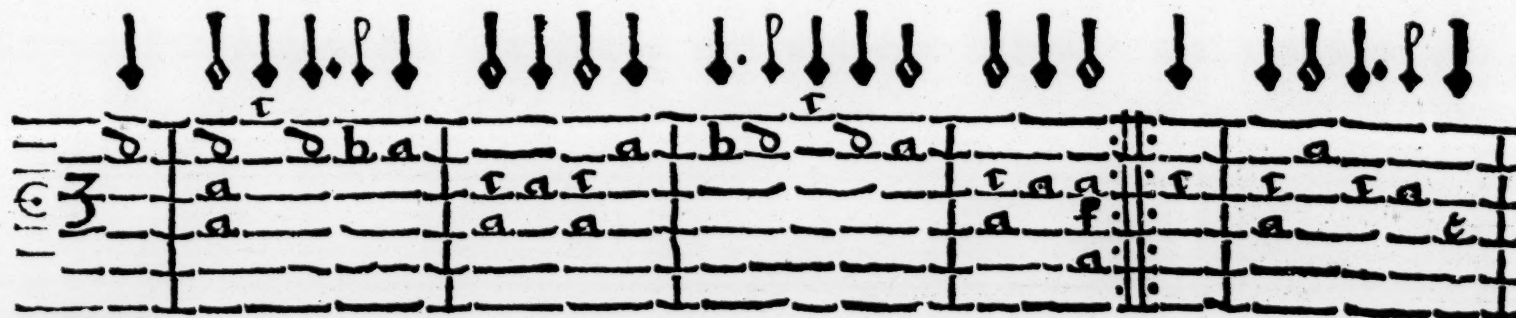
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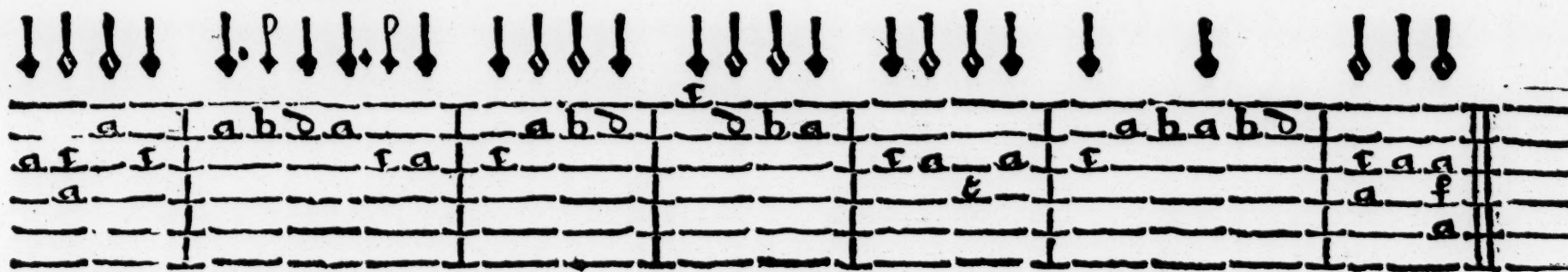
Arthenia.



15

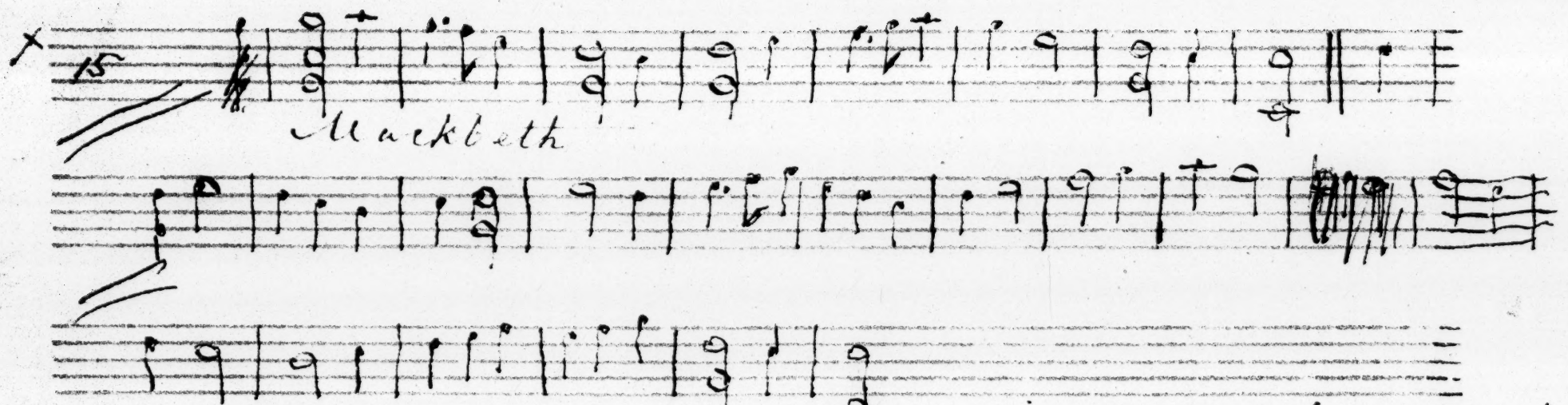


Ackbeth.





*[The following text is extremely faint and illegible, appearing as horizontal lines of noise across the lower half of the page.]*



This is evidently the original rendering of "Let's have a Dance"  
(probably Lockie's) afterwards altered and improved by J. Lockie as it is  
now sung.



## II

16



## HE Apes Dance in the Opera.

C 2

17



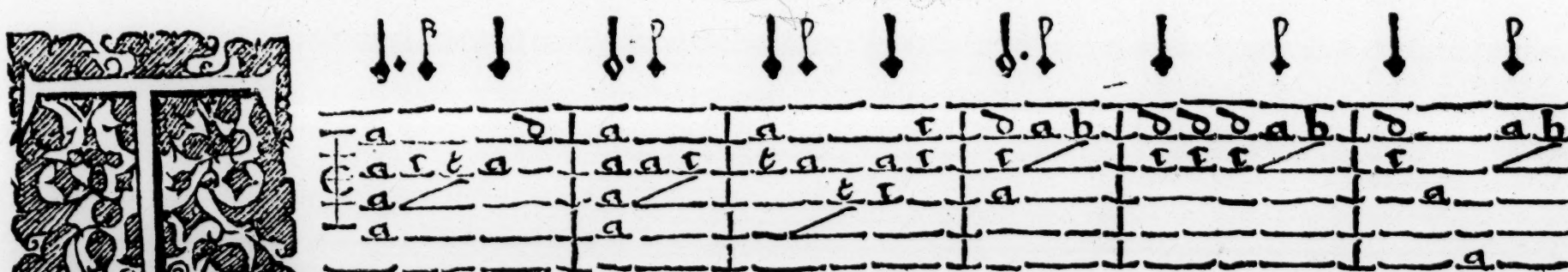
Ontrofs March.



18



HE Nightingale.





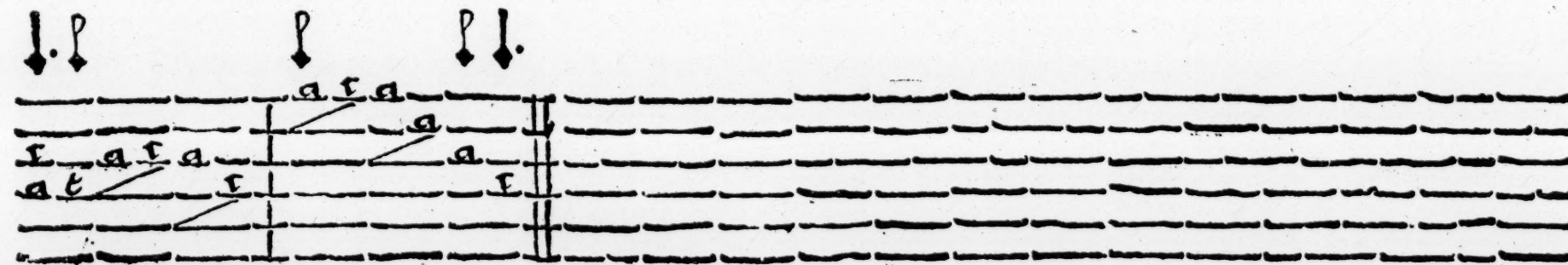


Lessons for the LYRA VIOL.

19



## Eneral *Monk's* March.



## H E Hobby-Horse Dance.



21. This old dance tune is mentioned  
by Pepys 31<sup>st</sup> Dec 1662 as being called  
for by the King, at a court ball.

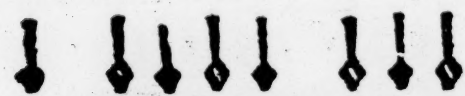
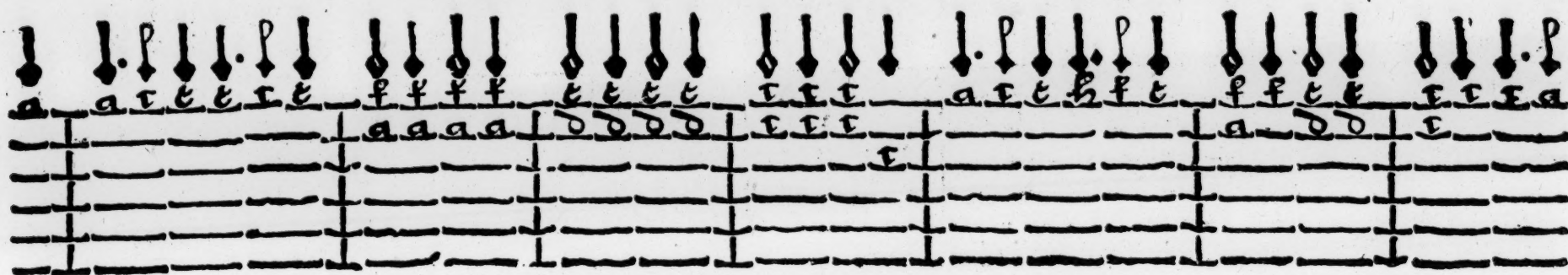
see Chappell's music of the olden time  
19 "General Monk's right <sup>p. 784</sup> march  
that was sounded before him  
from Scotland to London!"

20. For a description of this country dance  
see Chappell's Music of the olden time p. 601



*Lessons for the* LYRA VIOL.

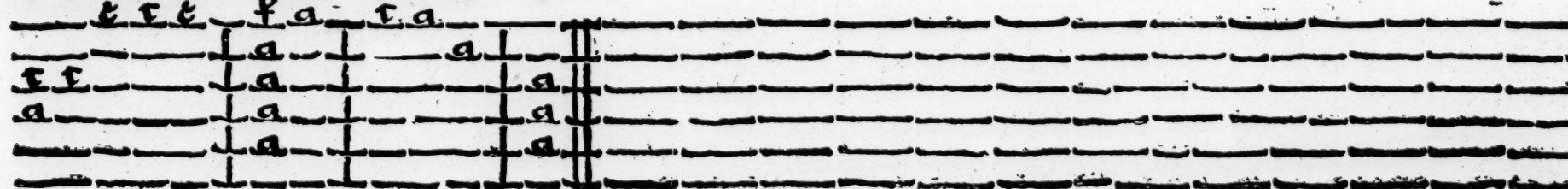
15



21



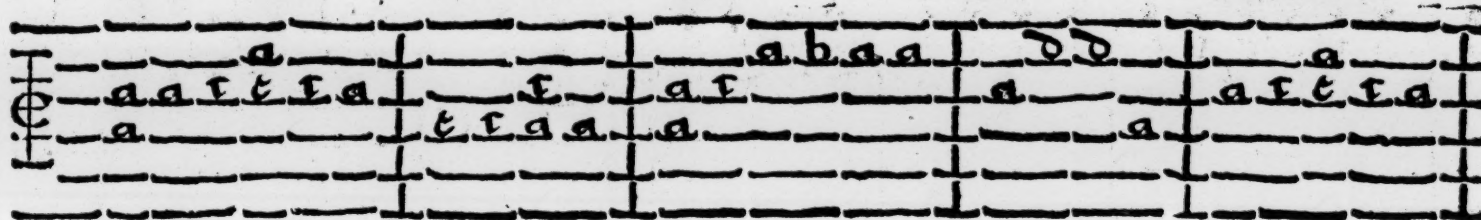
**Uckolds all a row.**



## Lessons for the LYRA VIOL.

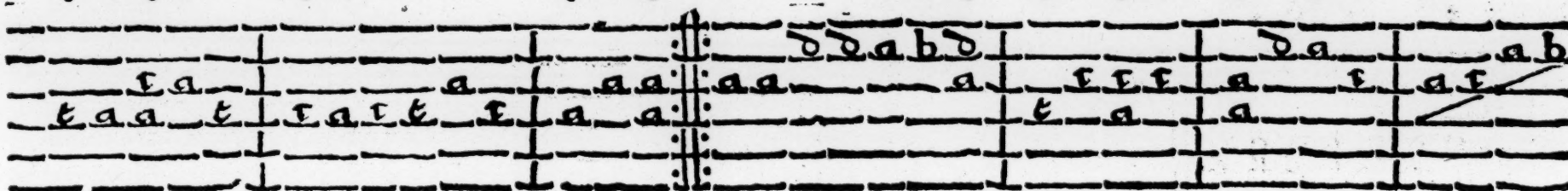


↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

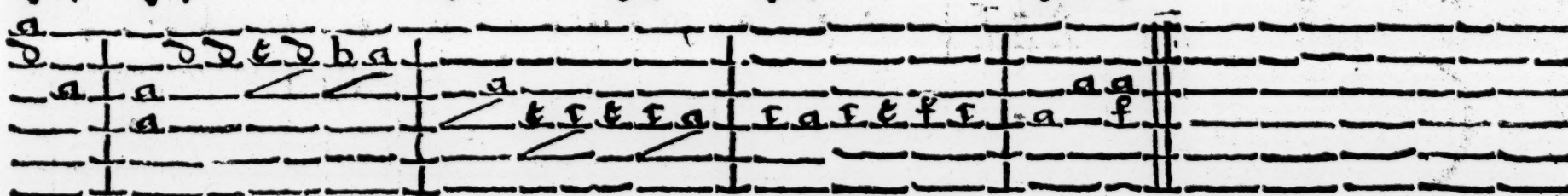


Scotch Tune called Sawney.

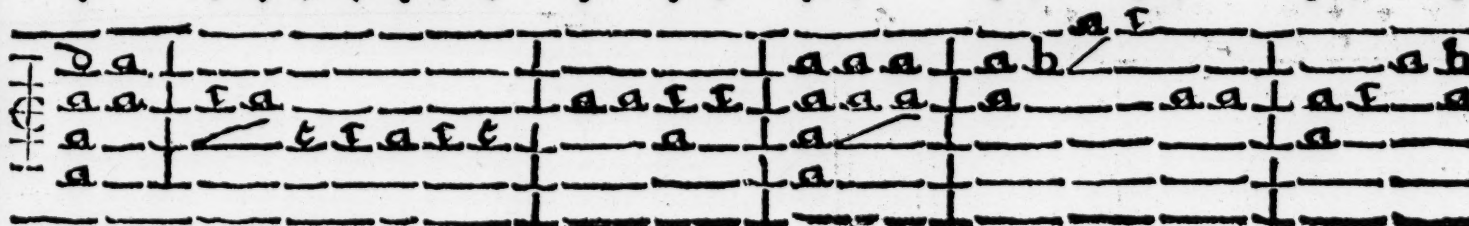
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

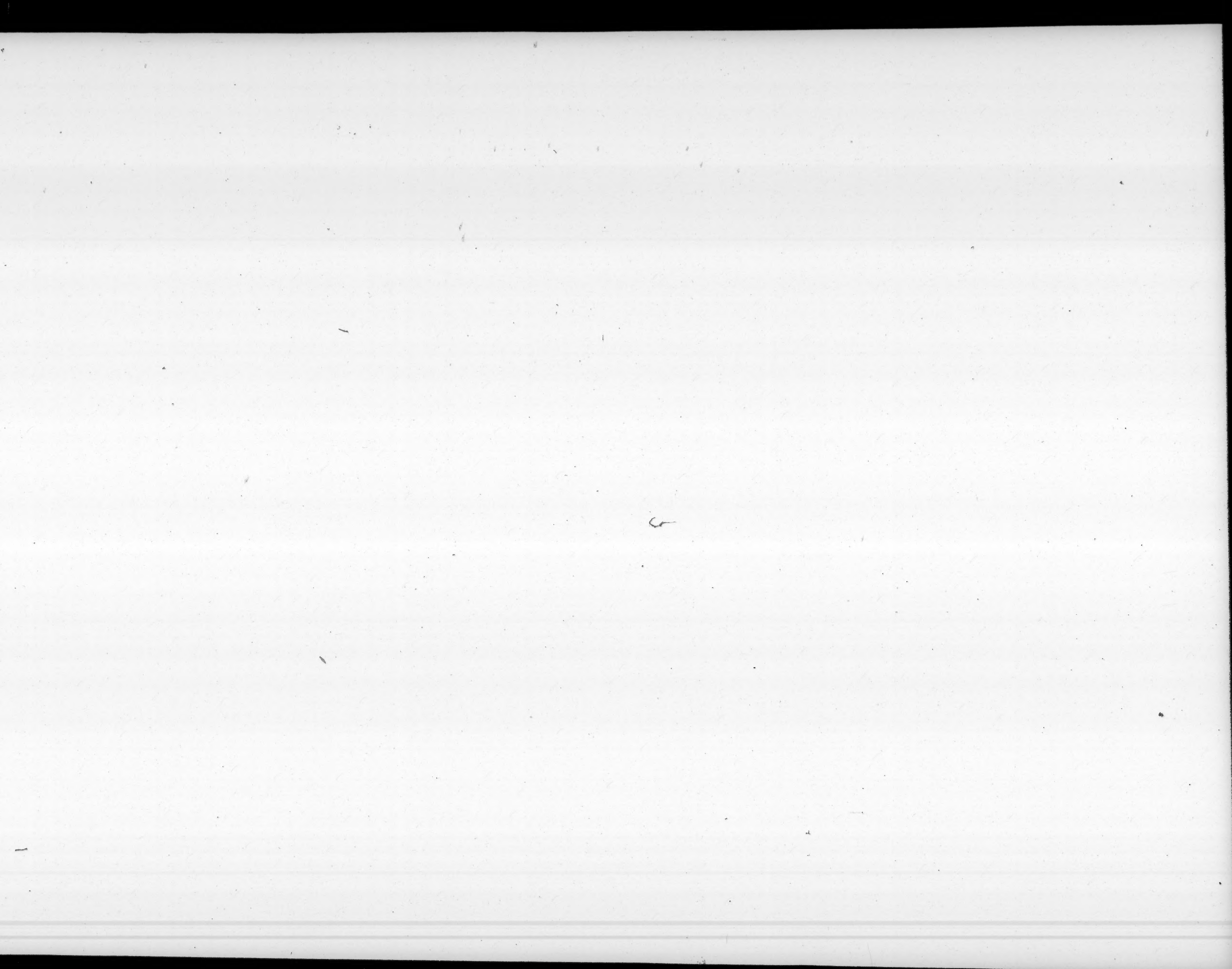


↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



Symphony, by Dr. Colman.





22 "Sawney was tall and of noble race"  
in Duffys Comedy of "the virtuous wife"  
This music agrees with that printed by  
W. Chappell. -

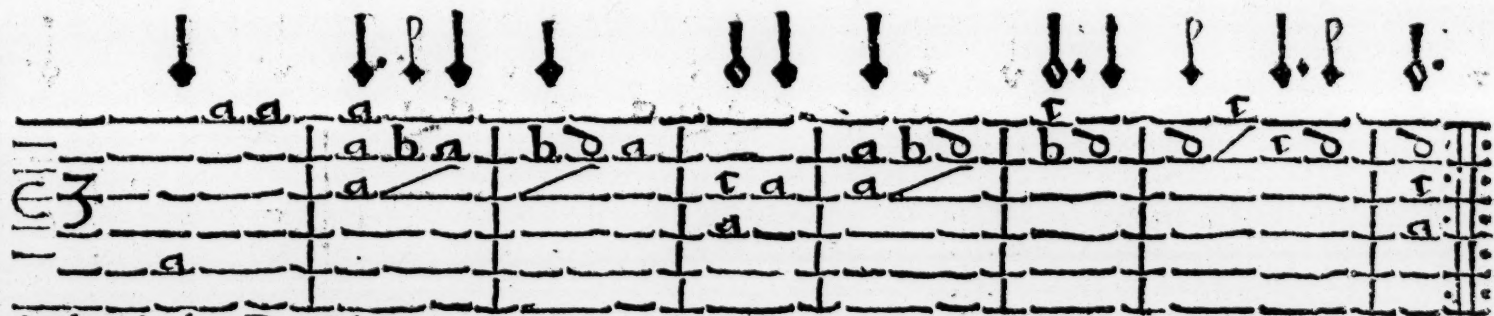


# Lessons for the LYRA VIOL.

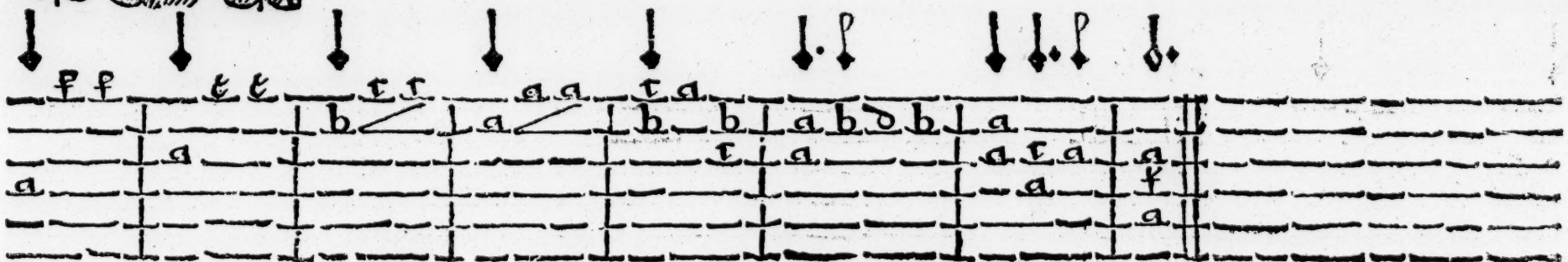
17



24



Araband, by Dr. Colman.



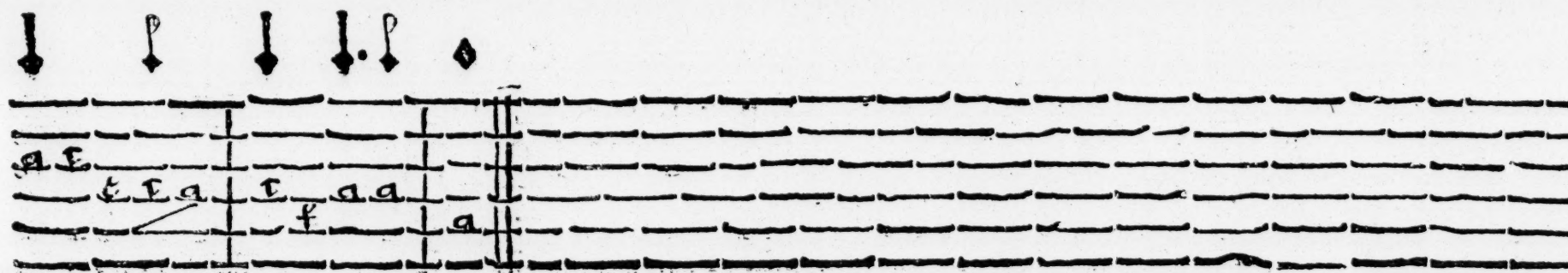
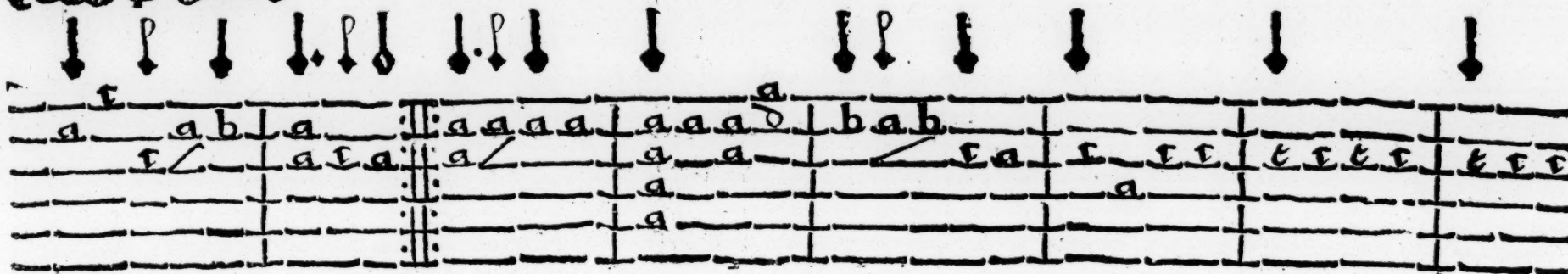
D



25



H the bonny Christ-Church Bells.





27 "Dear Jocky's gone to the wood"  
is the title of this song as printed  
in the 2<sup>nd</sup> Book of Playford's "Choice  
Ayres & songs 1679. Music by W. Gregorie.

25. By Dean Aldrich, first printed  
in Playfords Musical Companion 1673.  
sometimes printed "Hark the honey bee"



# Lessons for the LYRA VIOL.

19

26



EW Minvet.



27



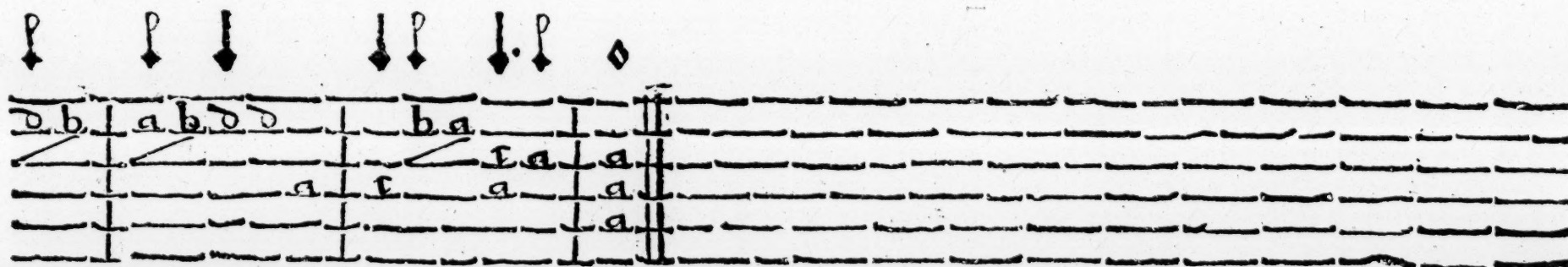
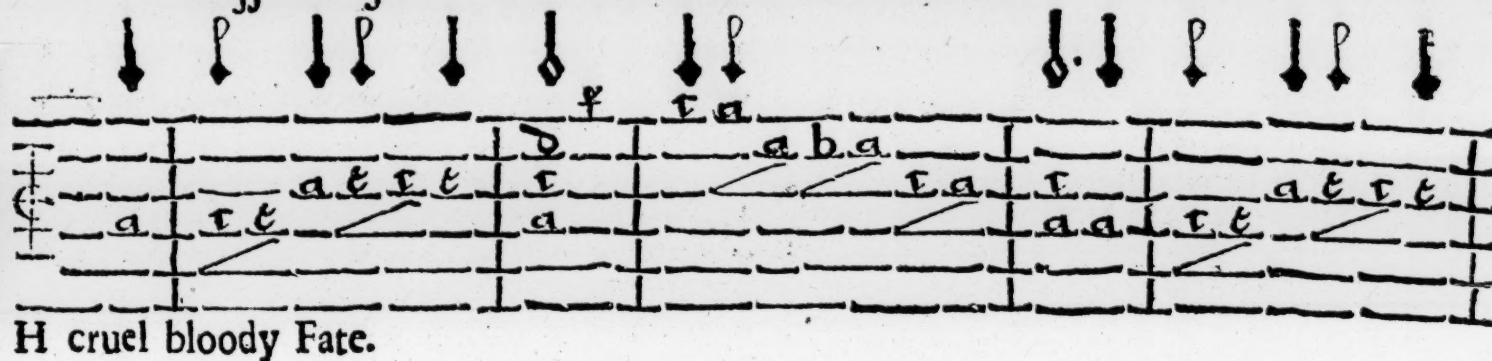
Ocky went to the Wood.



D 2

## Lessons for the LYRA VIOL.

28



29





R

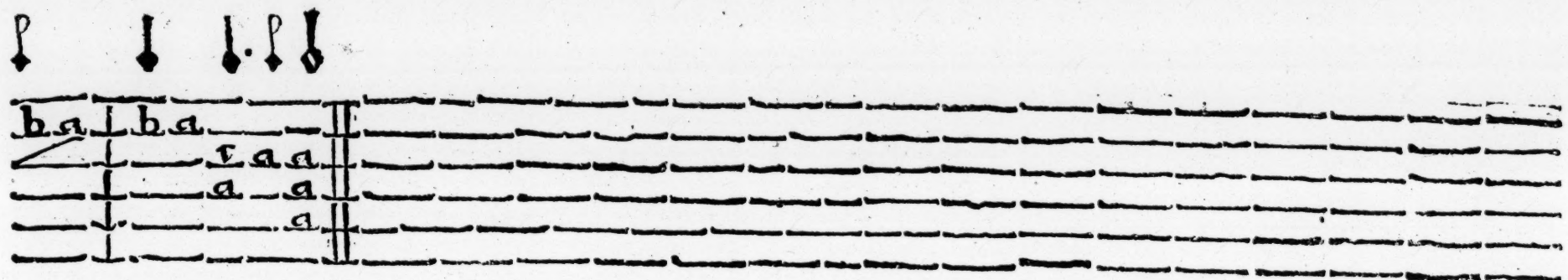
The music by Thos. Farmer.  
in "Choice Ayres & Songs".  
2<sup>d</sup> Book 1679.

28. This to be found at the end of  
Lee's Tragedy of Theodosius. the music  
by H. Purcell. -



# Lessons for the LYRA VIOL.

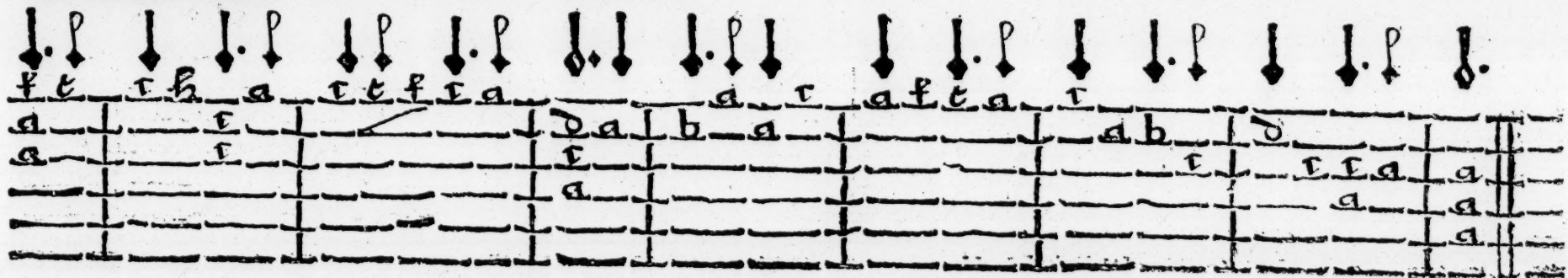
21



30



Itting beyond the River side.



## Lessons for the LYRA VIOL.

31



32





# Lessons for the LYRA VIOL.

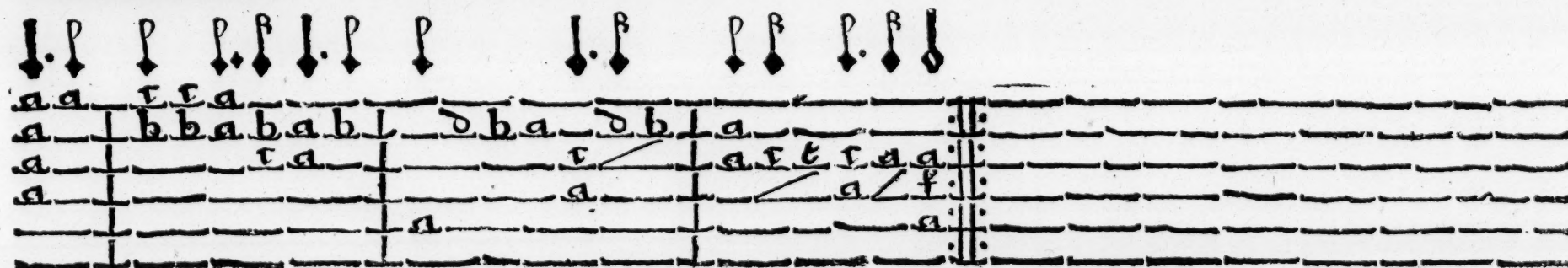
23



33



N Ayre, by Mr. Simon Ives.





Orant, by Mr. Symon Ives.



## 25

35



Orant, by Mr. Symon Ives.

36



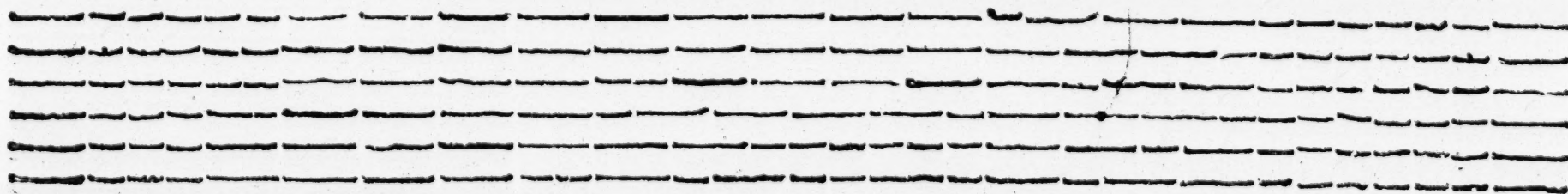
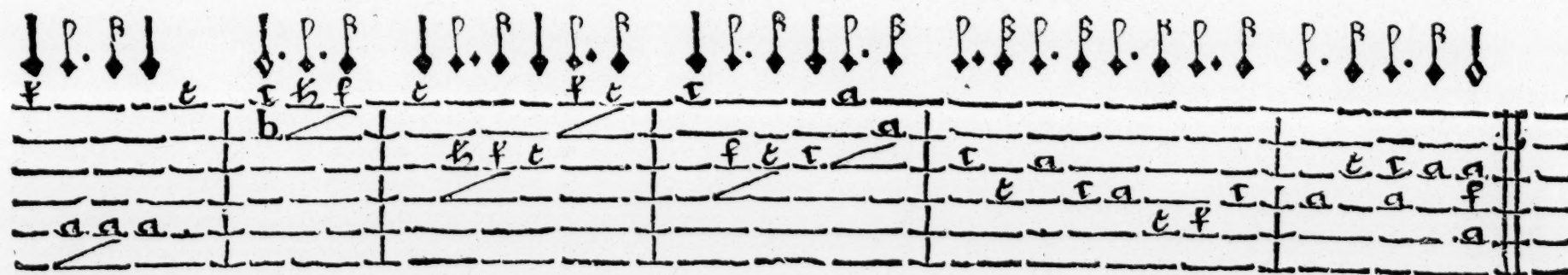
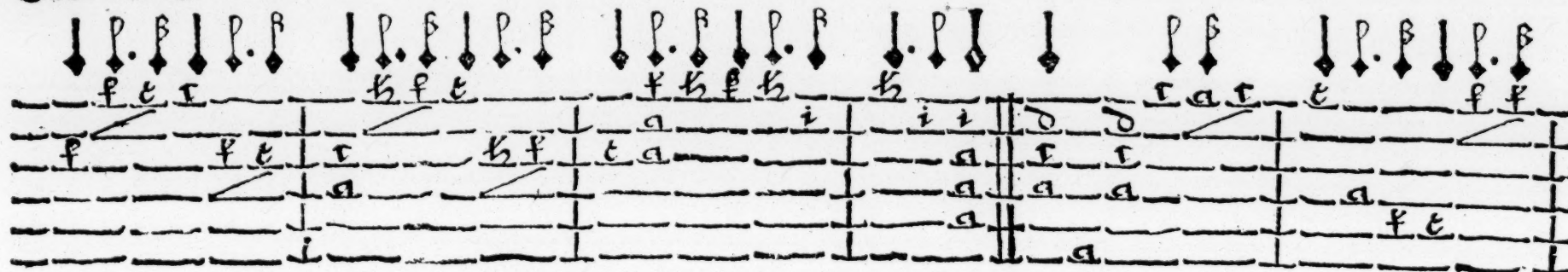
Araband, by Mr. *Simon Ives*.

# E

37



HE Echo Almain, by Mr. Symon Ives.





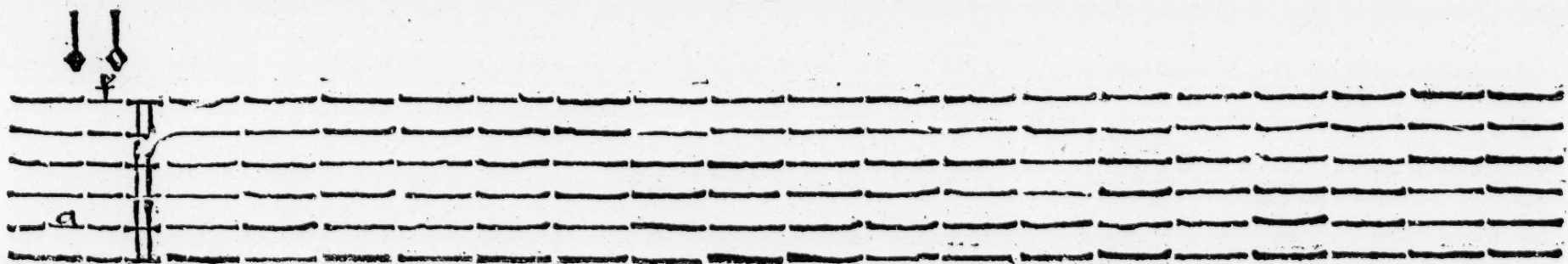
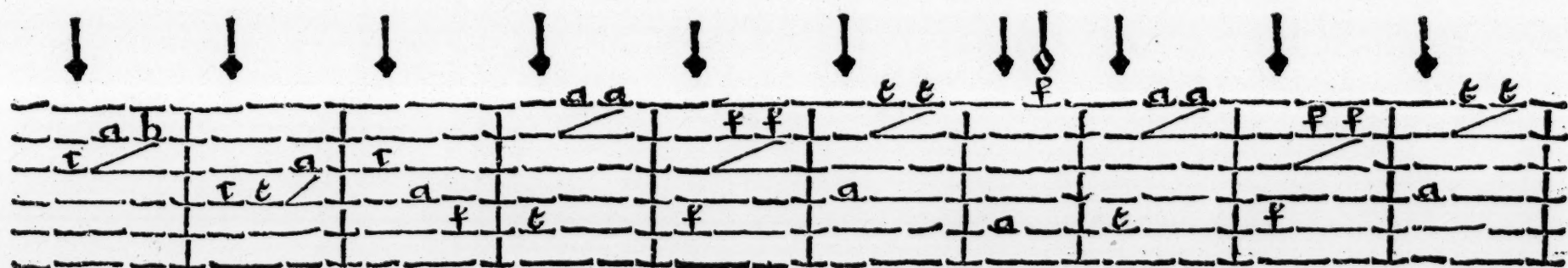
# Lessons for the LYRA VIOL.

27

28



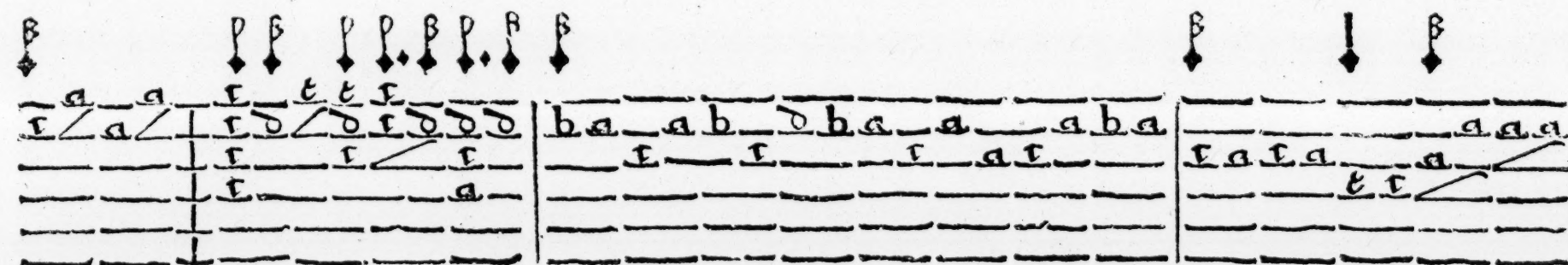
HE Gilliflower, by Mr. Simon Ives.



## Lessons for the LYRA VIOL.



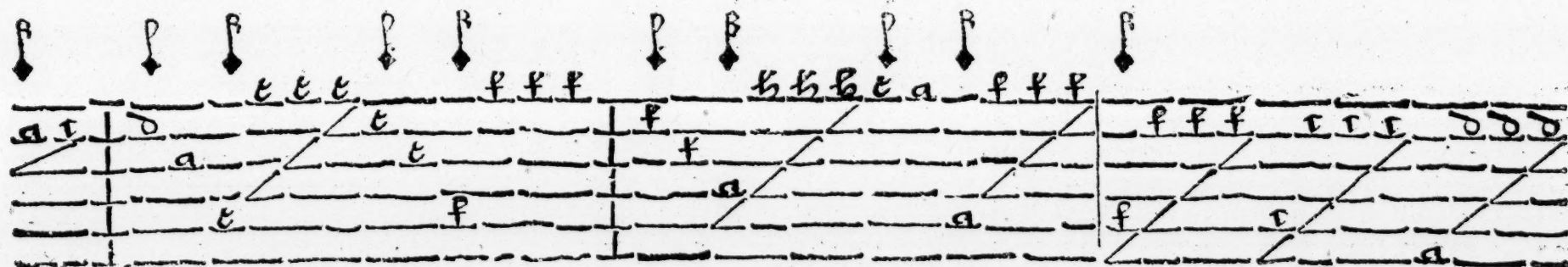
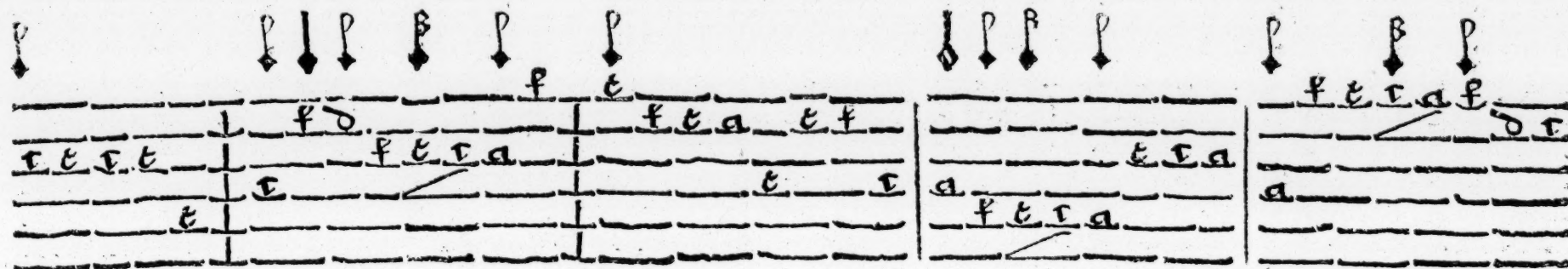
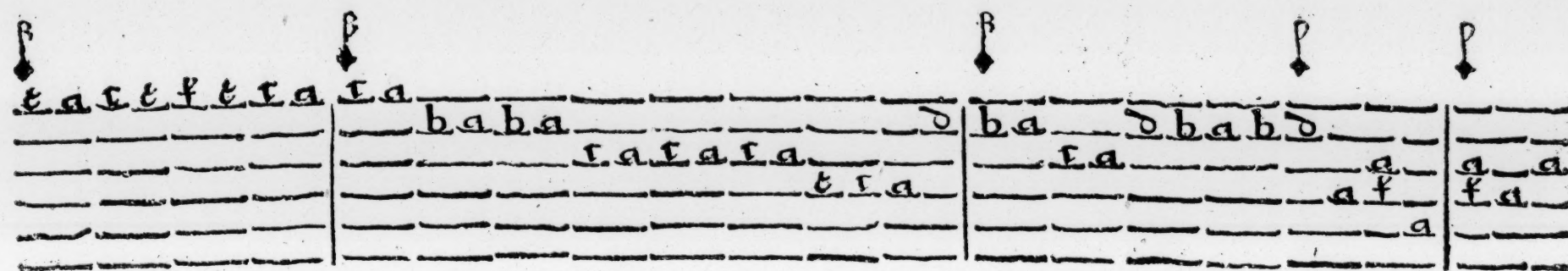
Relude, by Mr. Simon Ives.





# Lessons for the LYRA VIOL.

29



40



**Yre.**



# Lessons for the LYRA VIOL.

31

41



Orant.

Handwritten musical notation for Lesson 41, Orant. The notation is on a five-line staff with various notes and rests. Above the staff are several vertical lines with dots, indicating fingerings or breath marks. The notes are written in a historical script, likely Italian or French lute tablature.

Handwritten musical notation for Lesson 41, Orant. The notation is on a five-line staff with various notes and rests. Above the staff are several vertical lines with dots, indicating fingerings or breath marks. The notes are written in a historical script, likely Italian or French lute tablature.

42



Araband.

Handwritten musical notation for Lesson 42, Araband. The notation is on a five-line staff with various notes and rests. Above the staff are several vertical lines with dots, indicating fingerings or breath marks. The notes are written in a historical script, likely Italian or French lute tablature.

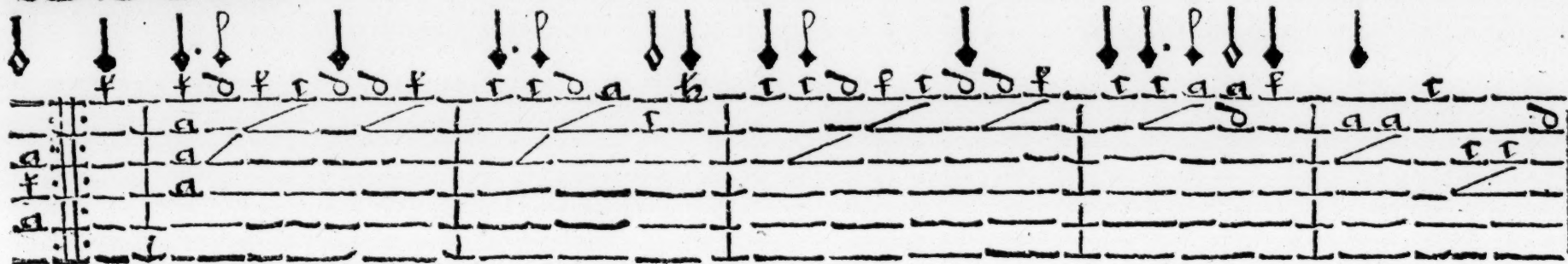
Handwritten musical notation for Lesson 42, Araband. The notation is on a five-line staff with various notes and rests. Above the staff are several vertical lines with dots, indicating fingerings or breath marks. The notes are written in a historical script, likely Italian or French lute tablature.

## Lessons for the LYRA VIOL.

43



H E Earl of Sandwich's Farewell.

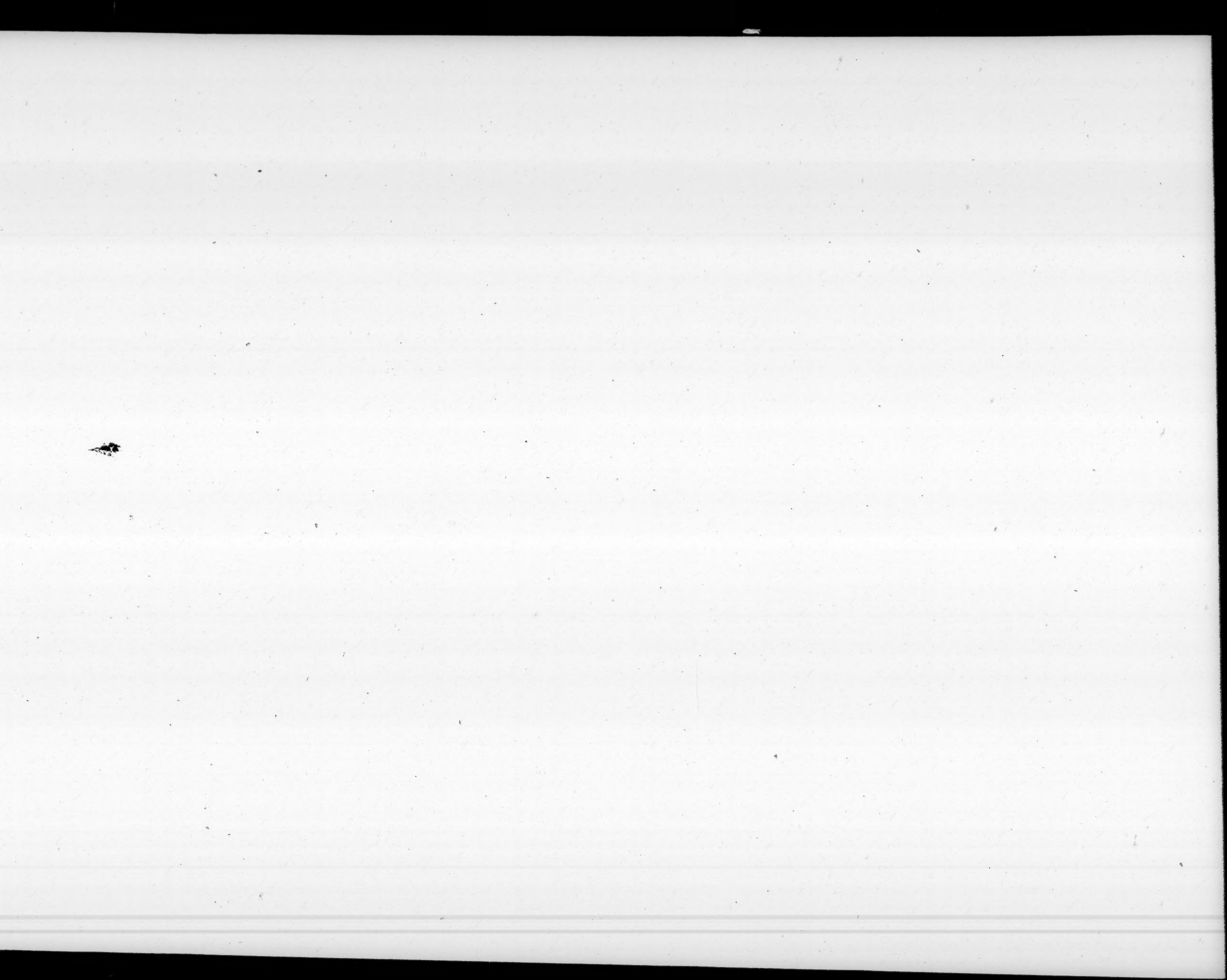


44



A main.






43 The Earl of Sandwich was a friend  
of Mr Pepys - see Diary Dec. 1663



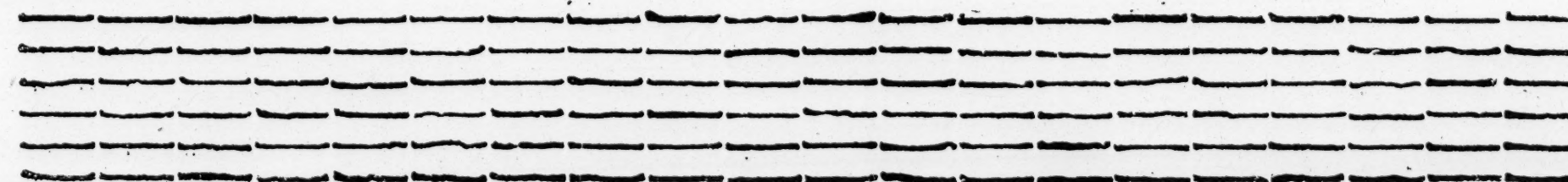
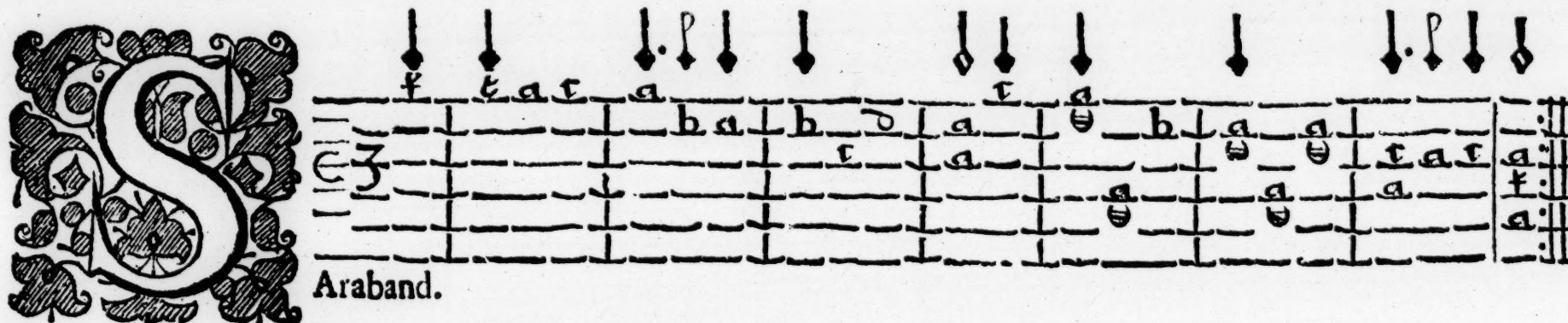
# Lessons for the LYRA VIOL.

33

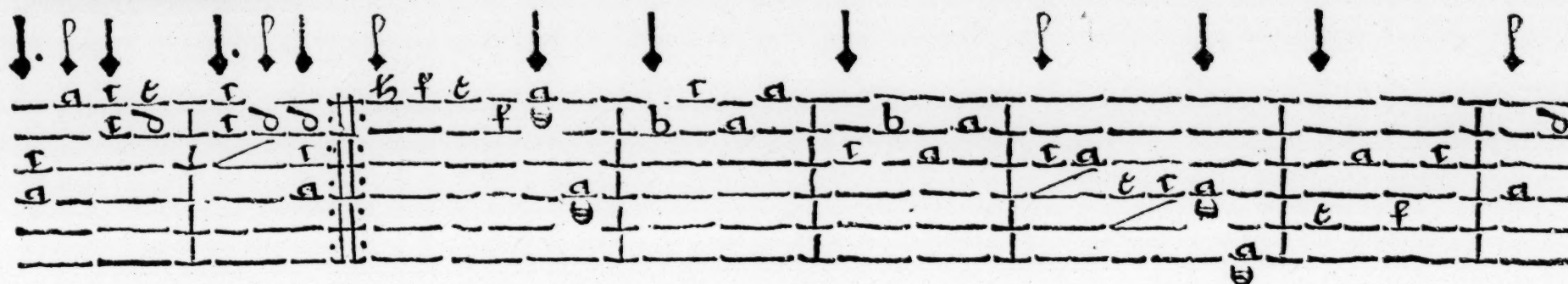
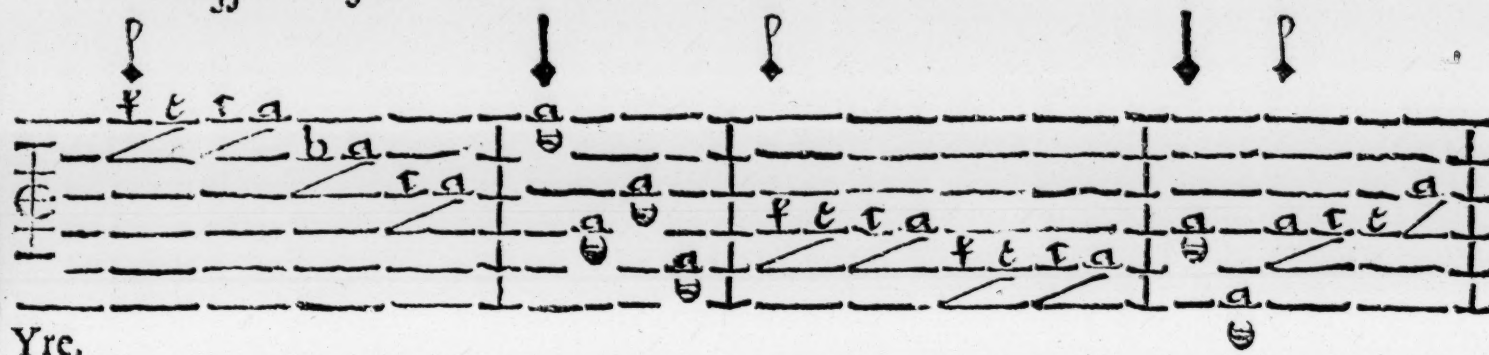


Note: When this Character  is placed under the Letter *a*, that must be struck with the Finger of the left Hand, and not with the Bow, which is called a *Thump*.

45



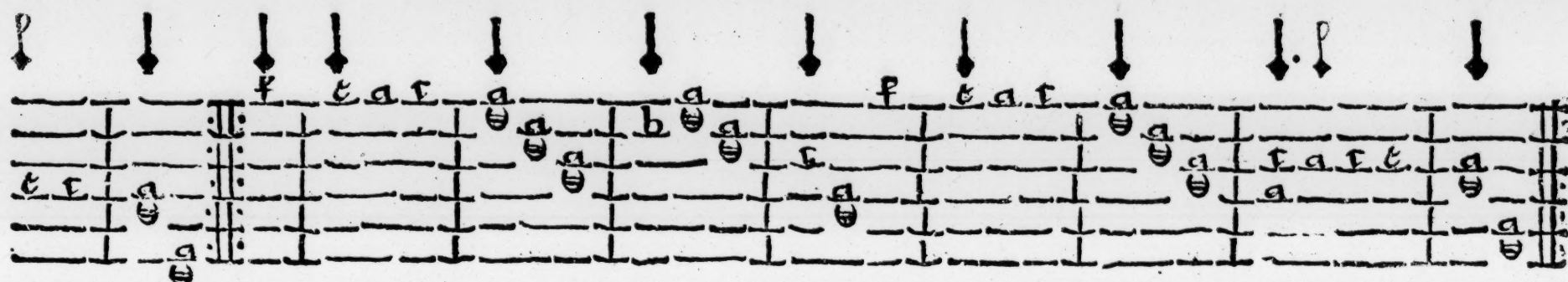
46



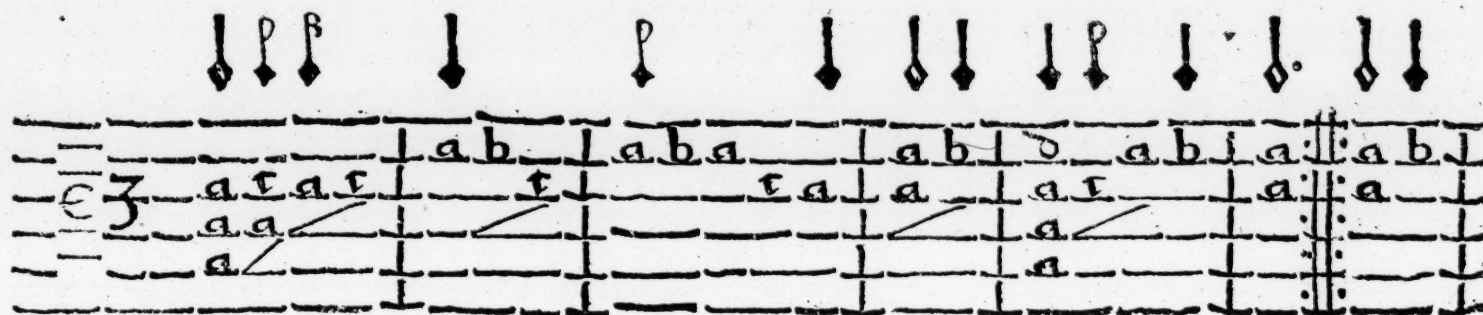
47







48



E W Minvet.



49



ORE.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings: vertical lines with dots, some grouped with 'p' or 'f'. The notation includes notes with stems and flags, and some notes with 'a' or 'b' written above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings: vertical lines with dots, some grouped with 'p' or 'f'. The notation includes notes with stems and flags, and some notes with 'a' or 'b' written above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings: vertical lines with dots, some grouped with 'p' or 'f'. The notation includes notes with stems and flags, and some notes with 'a' or 'b' written above them. The staff is divided into measures by vertical bar lines.

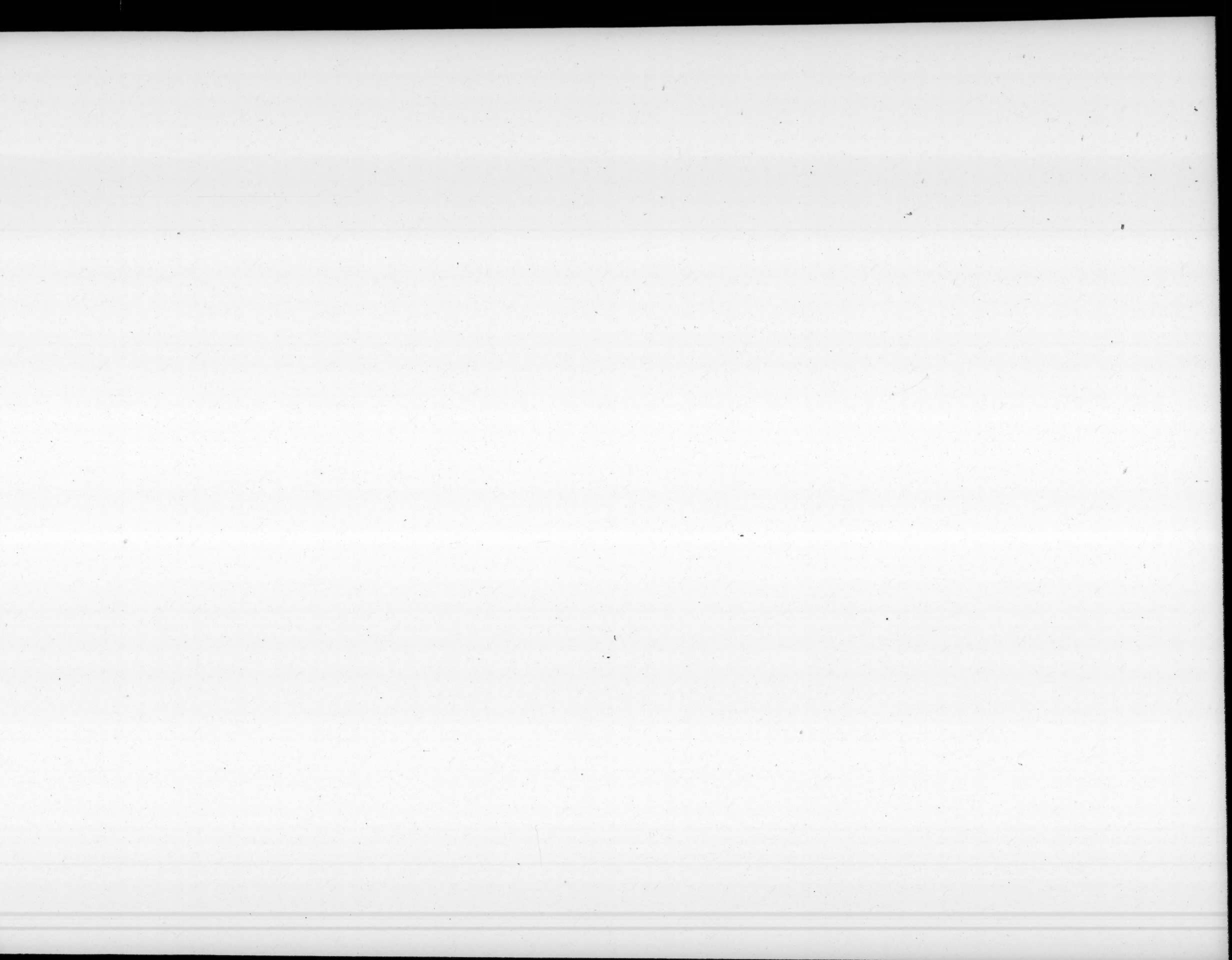
50



Onny Brow.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings: vertical lines with dots, some grouped with 'p' or 'f'. The notation includes notes with stems and flags, and some notes with 'a' or 'b' written above them. The staff is divided into measures by vertical bar lines.





This song takes its name from the  
50 . 8th line "With bonny brent brow" of one  
of Duffey's songs in "The fond husband"  
it begins "In January last"  
It is also printed with the music in  
Playford's Choice Ayres &c. Vol. 2. 1674.



## 37

Handwritten musical score for "The Rose Tree" on five staves. The notation includes notes, rests, and bar lines. Above the staves are several downward-pointing arrows, some with dots, indicating fingerings or accents. The score is divided into measures by vertical bar lines.

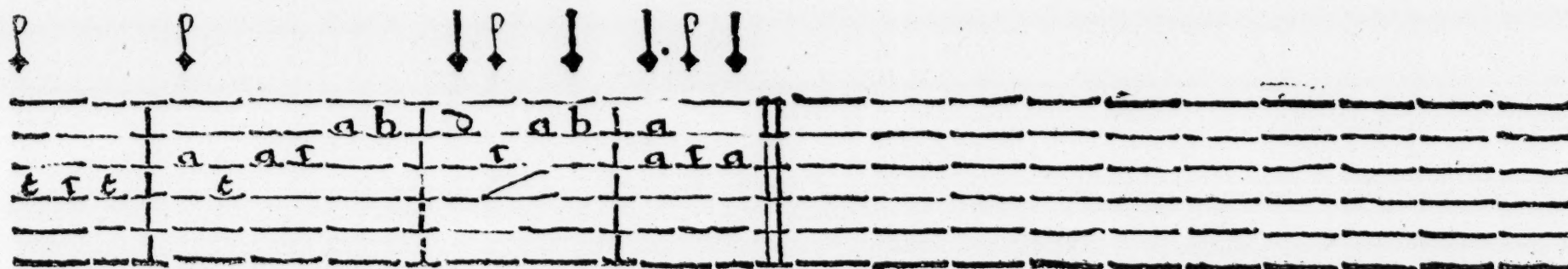
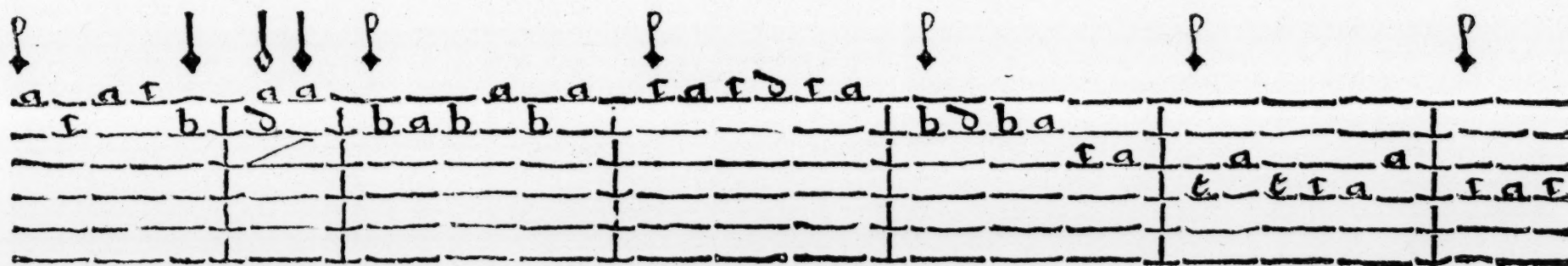
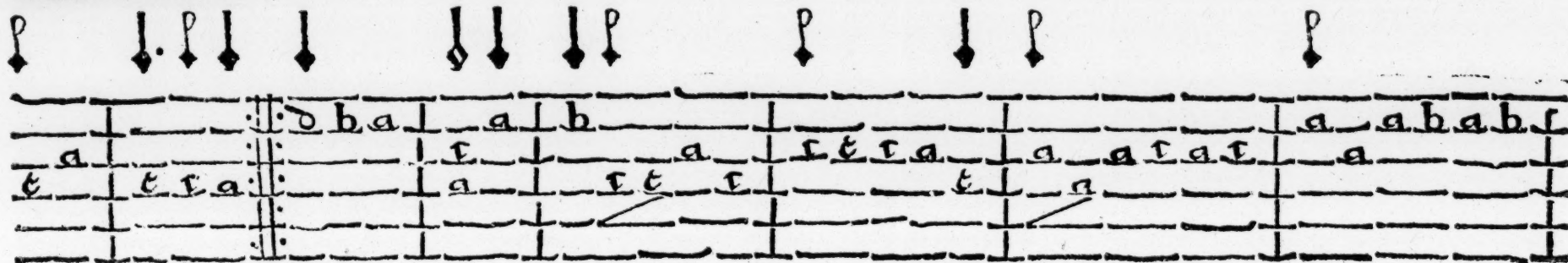
[illegible]

Handwritten musical score for "The Rose Tree" on five staves. The notation includes various notes, rests, and accidentals, with some notes labeled with letters like 'a', 'b', 'c', 'd', 'e', 'f'. Above the staves are rhythmic symbols: vertical lines with flags, some with dots, and some with curved lines above them.

52



Invet.





# Lessons for the LYRA VIOL.

39

53



Ragoons March.



54



R. Farmer's Trumpet.

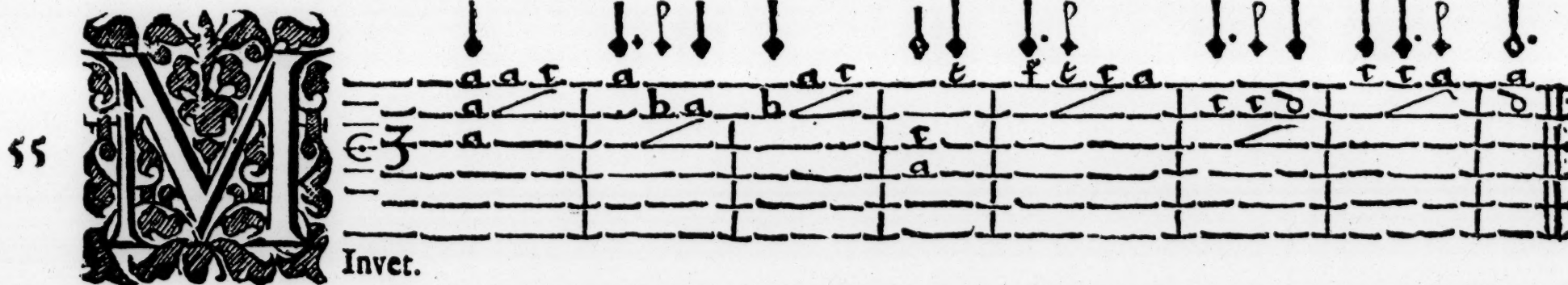
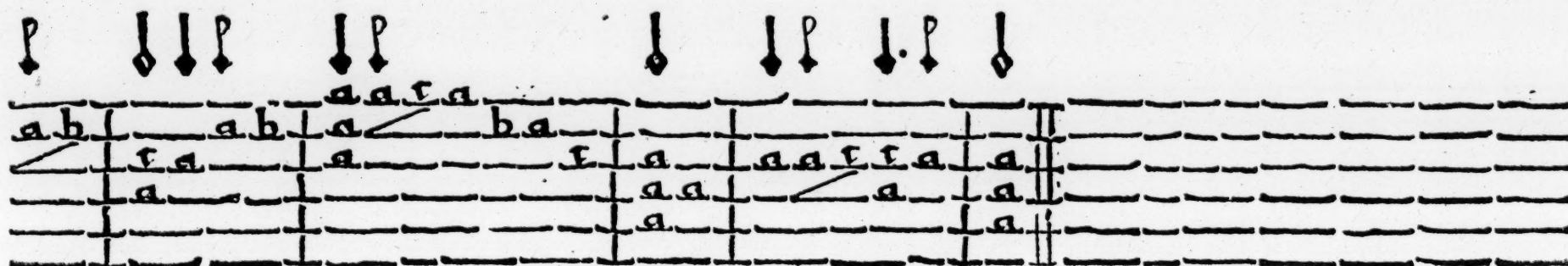
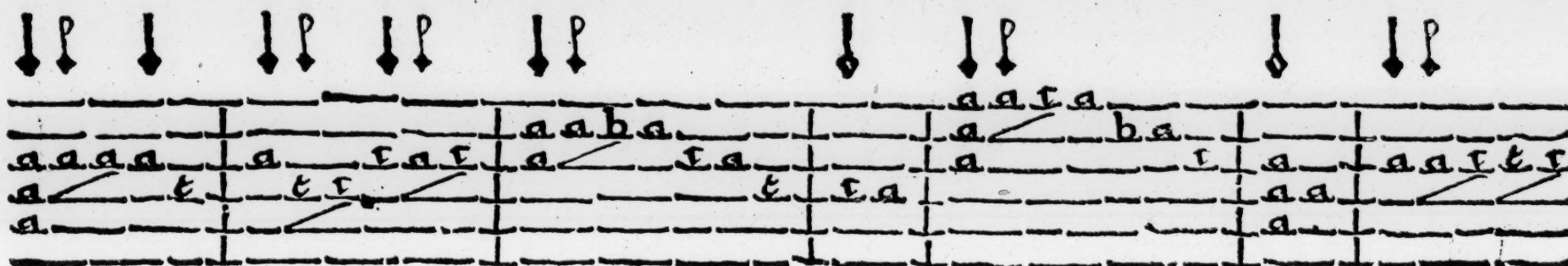
Handwritten musical notation for the Lyra Viol, featuring four systems of staves with notes, rests, and dynamic markings (p, pp, f, ff).

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (p, pp, f, ff). The first system is marked with a large 'M' and the text 'R. Farmer's Trumpet.' Below the first system, there are four systems of staves, each with notes and rests. The notation is written in a style typical of 18th-century musical manuscripts.



# Lessons for the LYRA VIOL.

41



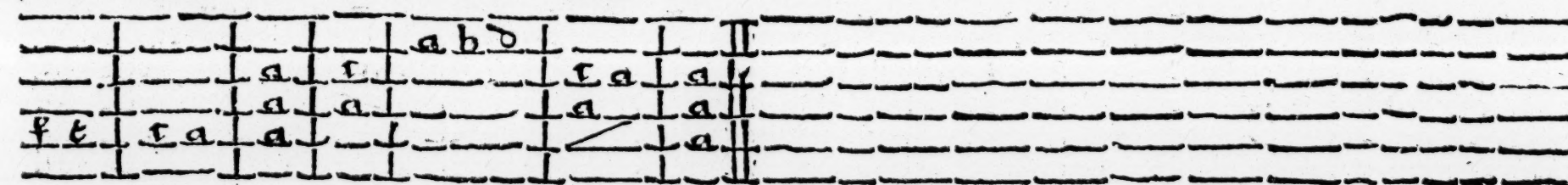
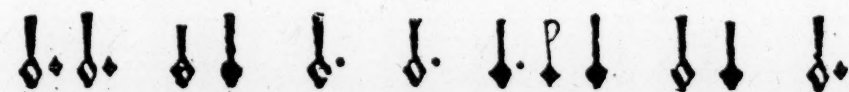
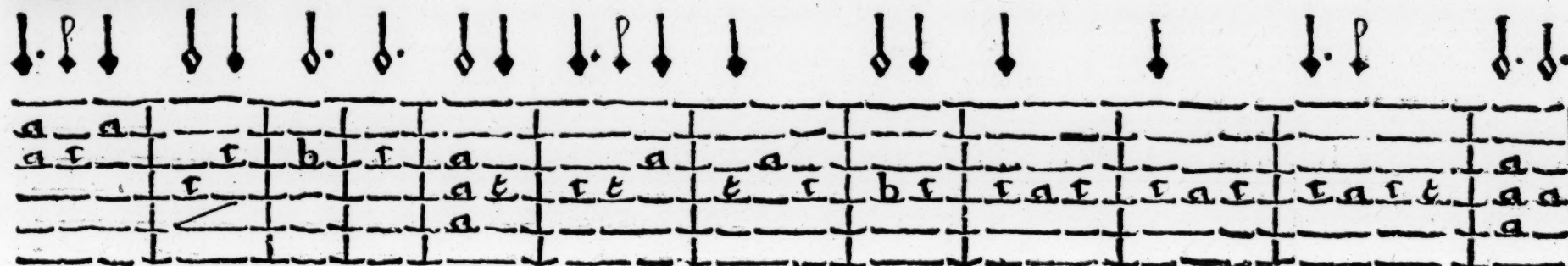
G

## Lessons for the LYRA VIOL.

56



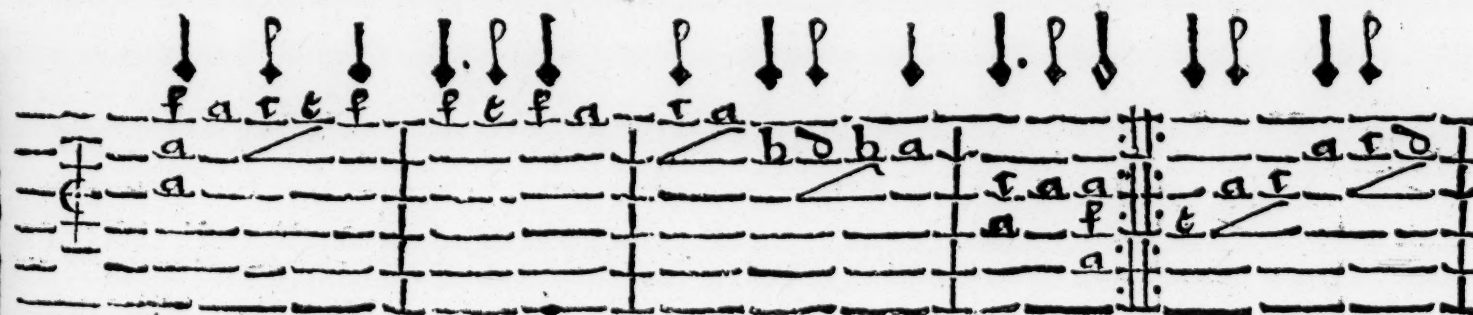
Ardike.



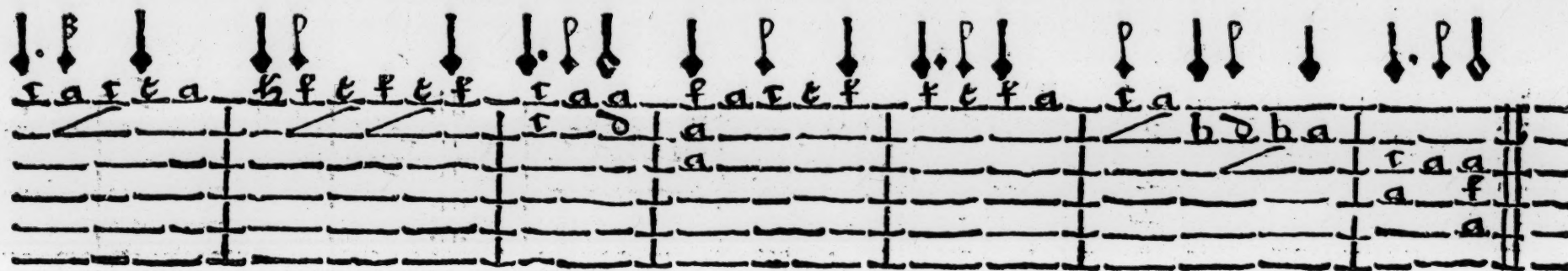
57



Round O.



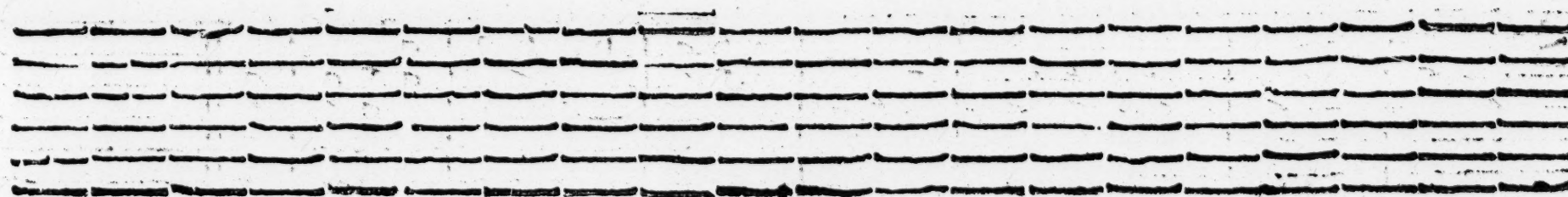
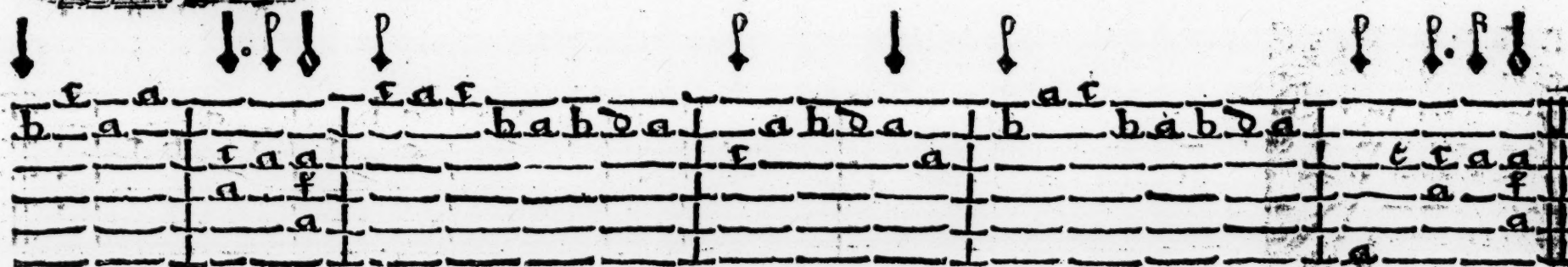




58



N Ayre.



59



Yre.

↓ ↓ P ↓.P ↓ ↓.P ↓.P ↓ ↓.P ↓.P

a a fa ba ba a bb fa a

a a r a ar r r

a a a a



a a ab a a

r fa a f

a a

60



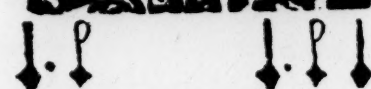
Tune.

↓.P ↓ ↓ ↓.P ↓.P ↓.P ↓.P ↓.P ↓.P

a a a b b a a

3 a r r a a r a r b r r

a a a a



a a a a a a a

b a r a b b a a

a a r r r r a a r a a a

a a a a a a a



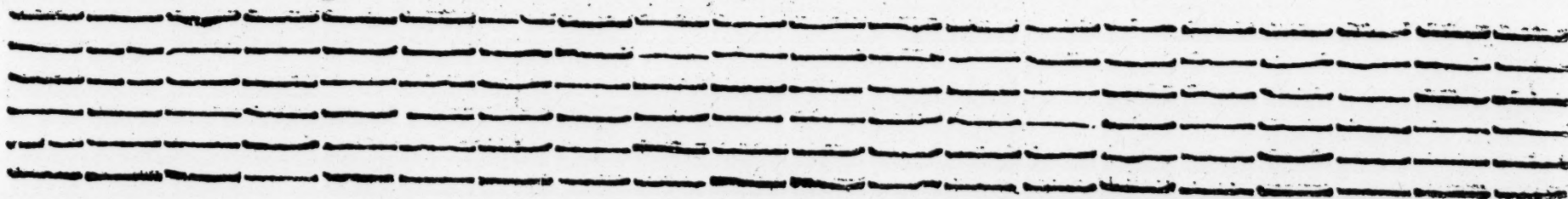
*Lessons for the* LYRA VIOL.

45

61



**N Ayre.**



# Lessons for the LYRA VIOL.

62



Orant.

[illegible][illegible]

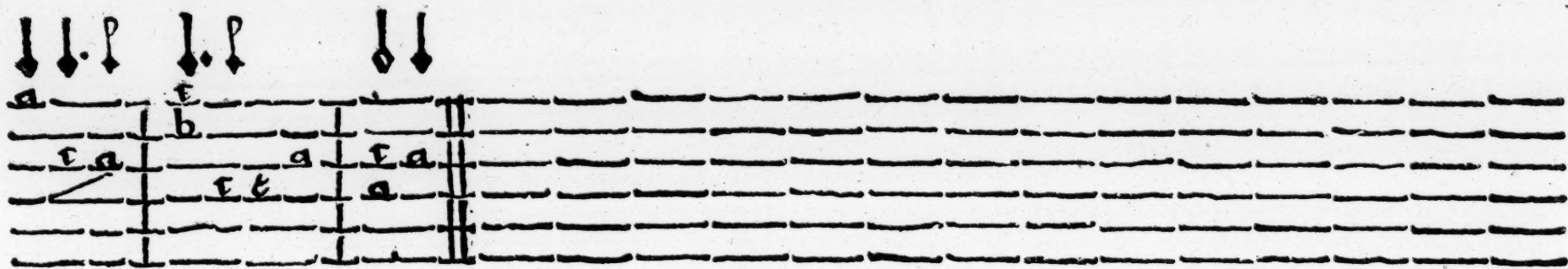
63



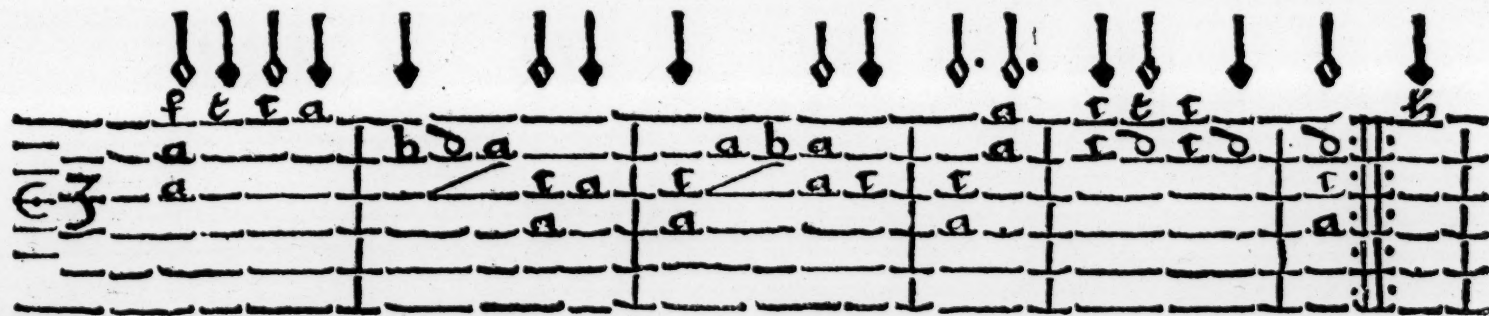


# Lessons for the LYRA VIOL.

47



64



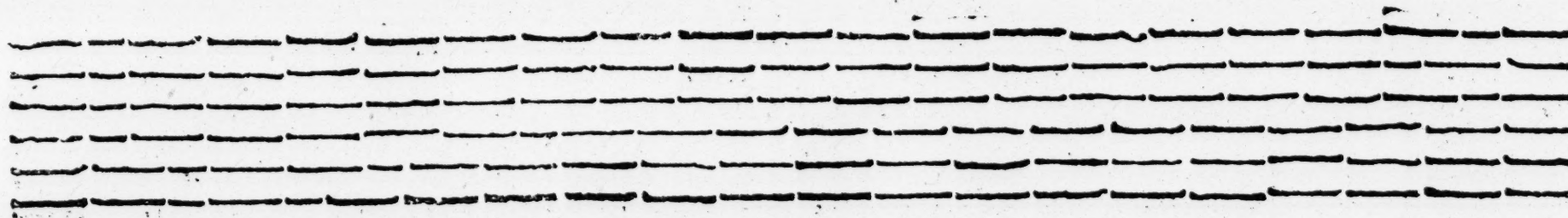
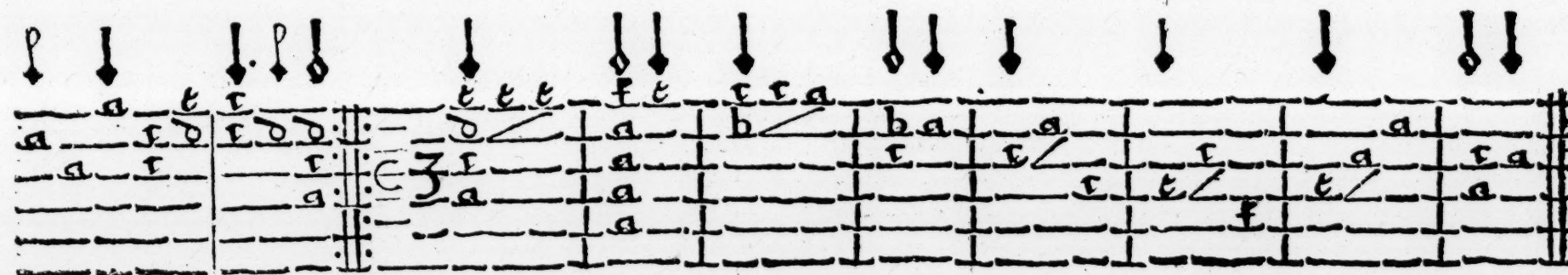
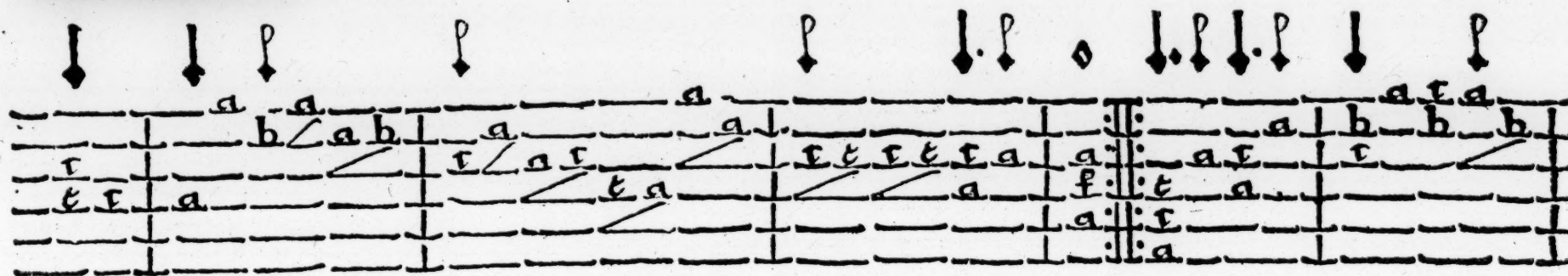
Jigg.



65



N Ayre.





*Lessons for the* LYRA VIOL.

49

66



**Araband.**

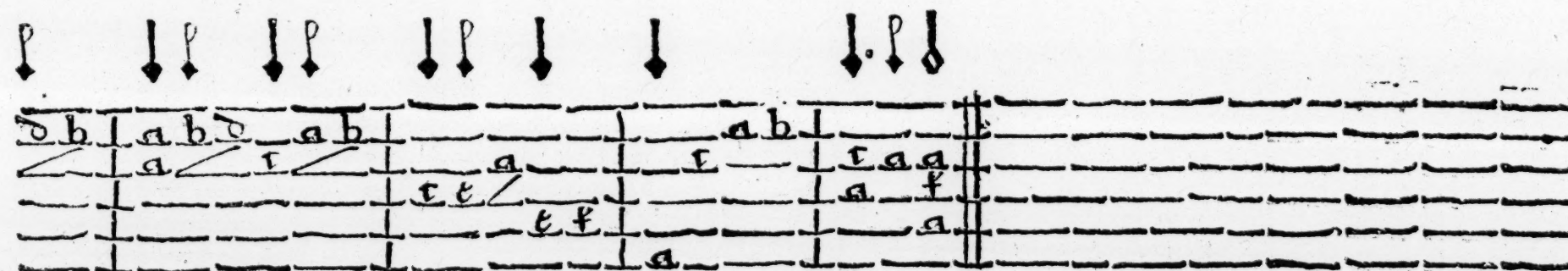
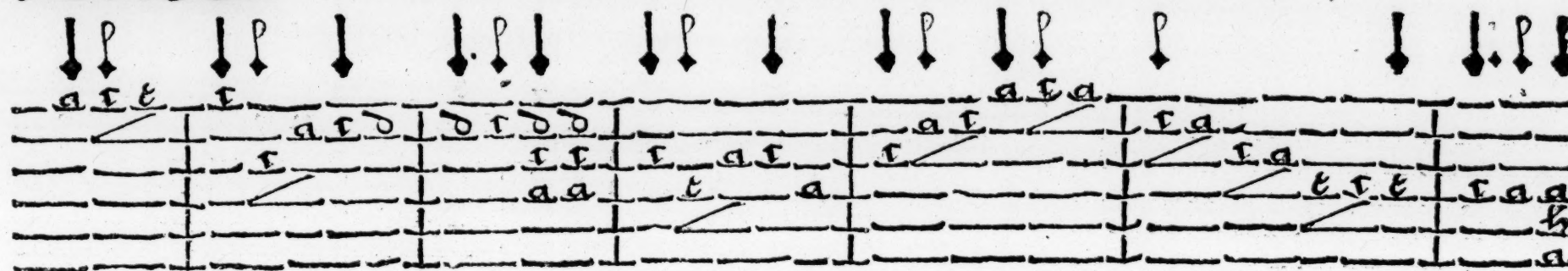
H

## Lessons for the LYRA VIOL.

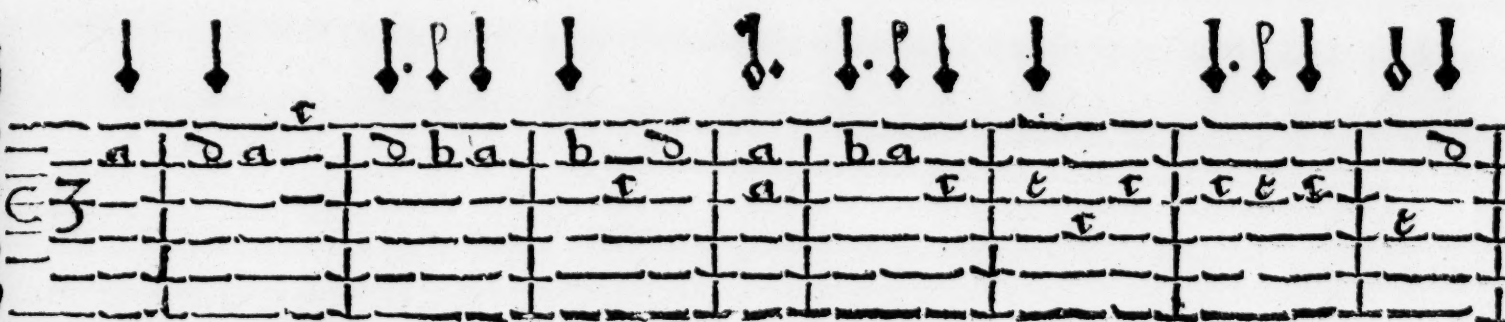
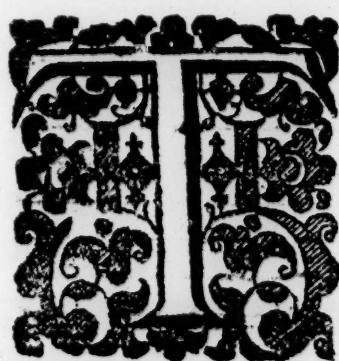
67



Yre, by Mr. Banister.



68



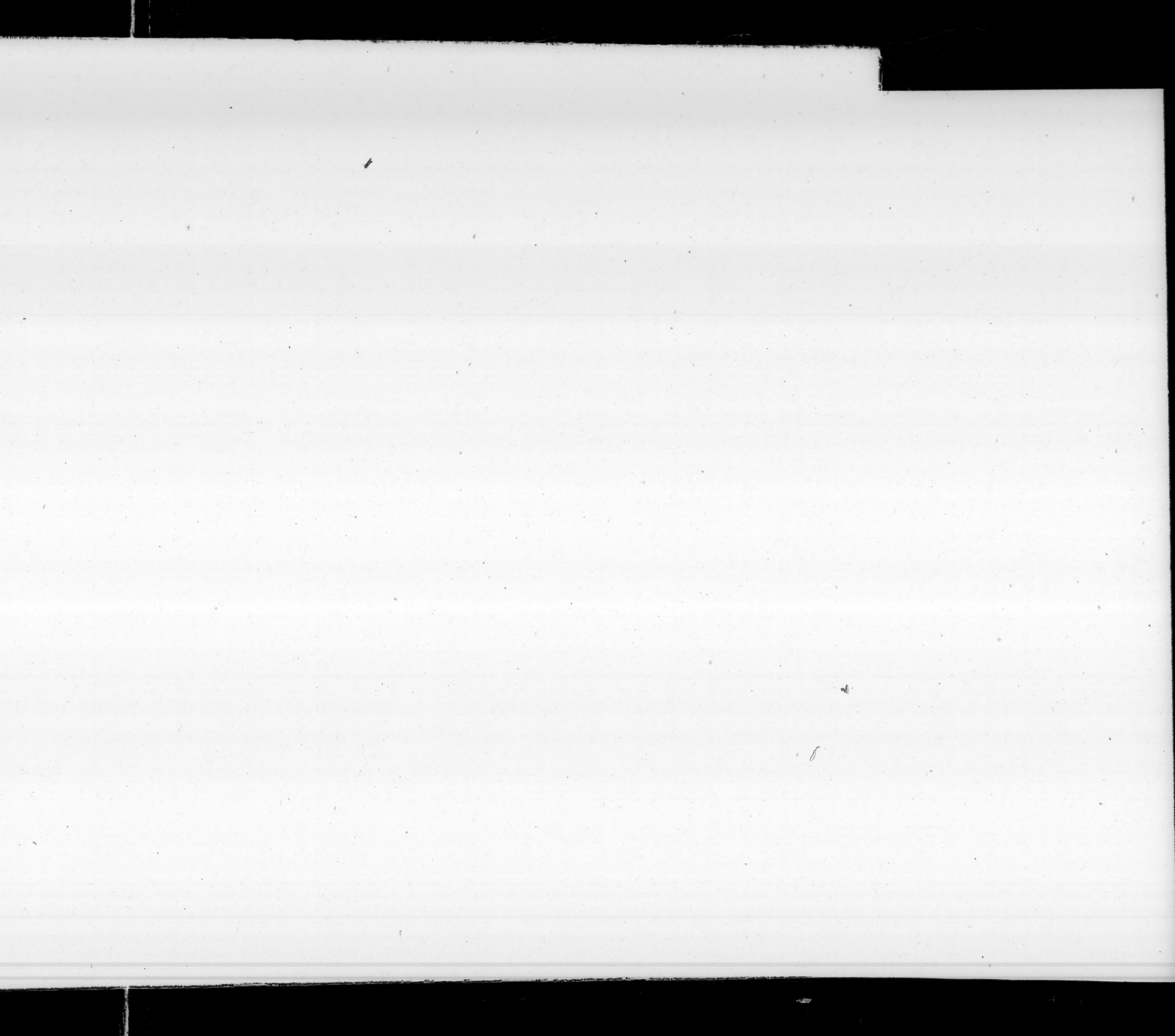
HE Joy of all Hearts,











68 This should be "Thou Joy &  
from Shadwell's Play of "The  
the music by Wm. Turner  
Playford's choice Ayres &c 16  
New Ayres & Dialogues 1678, W.



69 A song in Porter's play  
of "The Villain." 1663.

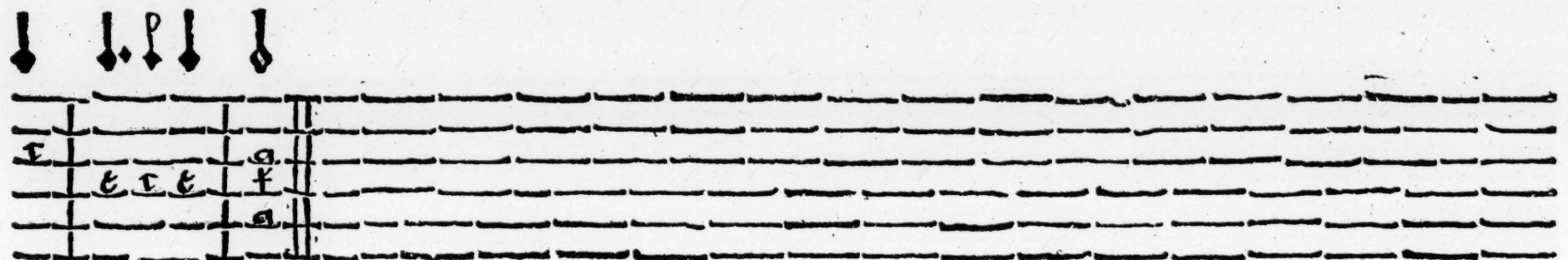
It is  
"The Libertine"  
see  
1679.  
Wit and Drollery  
1682.





# Lessons for the LYRA VIOL.

51



69



Marillis.



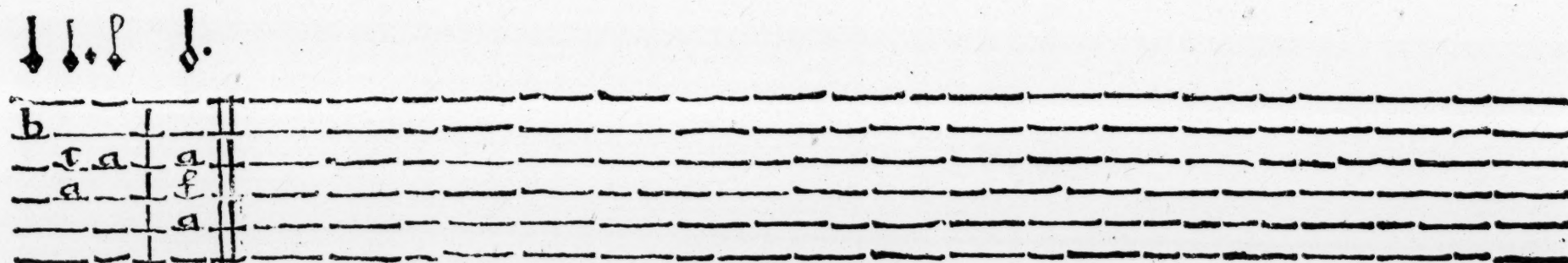
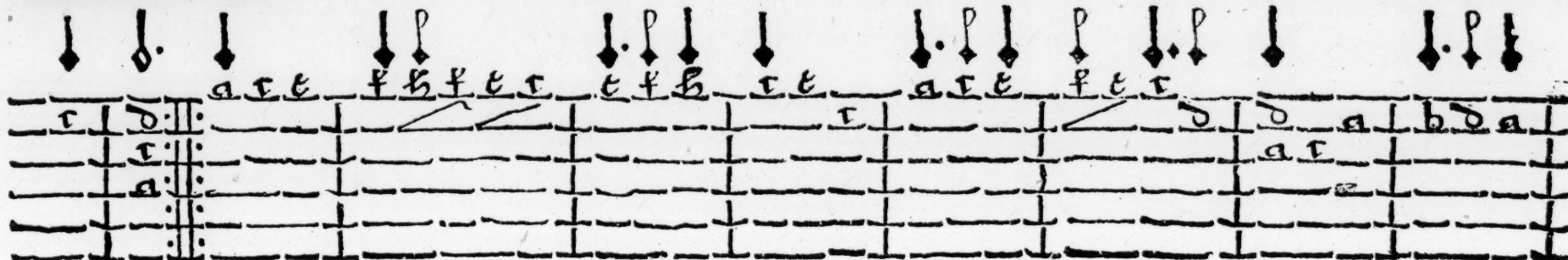
H 2

# Lessons for the LYRA VIOL.

70



Une, by Mr. Banister.



71



A Cockley.



*Lessons for the* LYRA VIOL.

53

Handwritten musical notation on a five-line staff. The notation consists of various symbols, including letters (P, B, P, B, I, P, I, K, F, E, T, A) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), arranged in a sequence that suggests a musical score or a set of instructions. The symbols are written in a cursive, handwritten style.

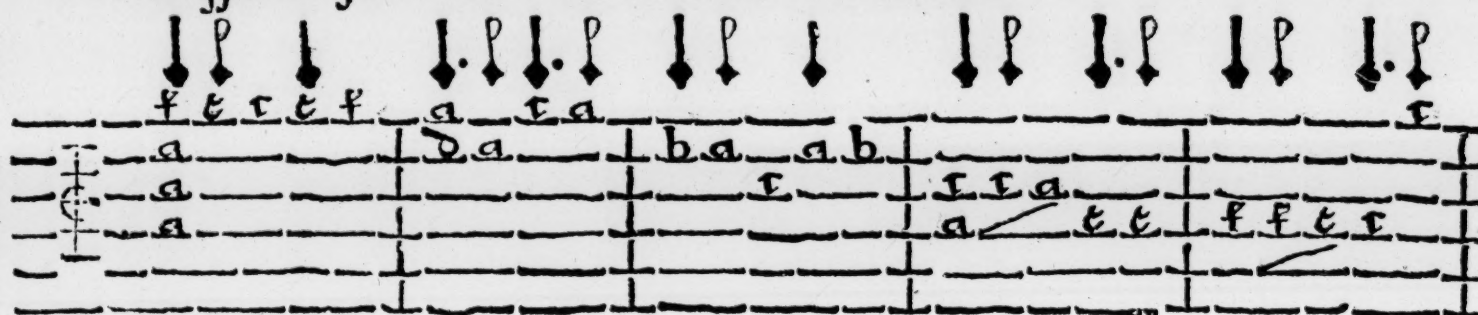
A musical score for a six-part setting of the Mass, featuring a large decorated initial 'N' and various musical notations including notes, rests, and a large 'N'.

E W Muttar,

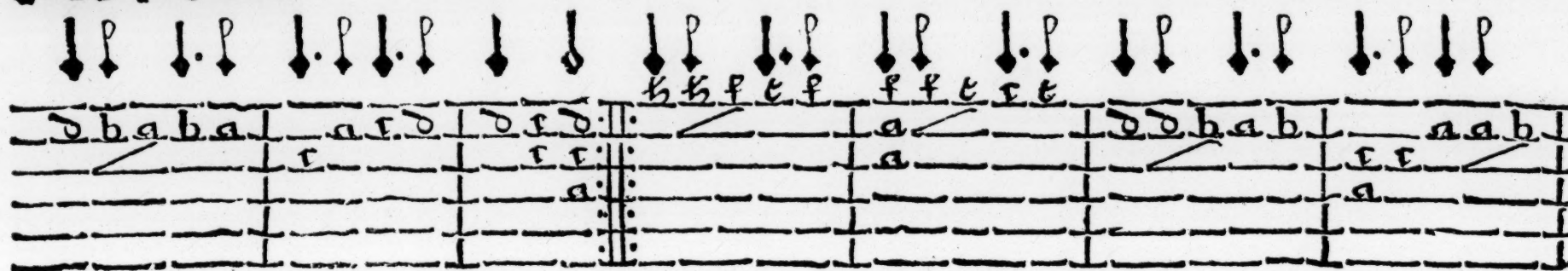
[illegible]

## Lessons for the LYRA VIOL.

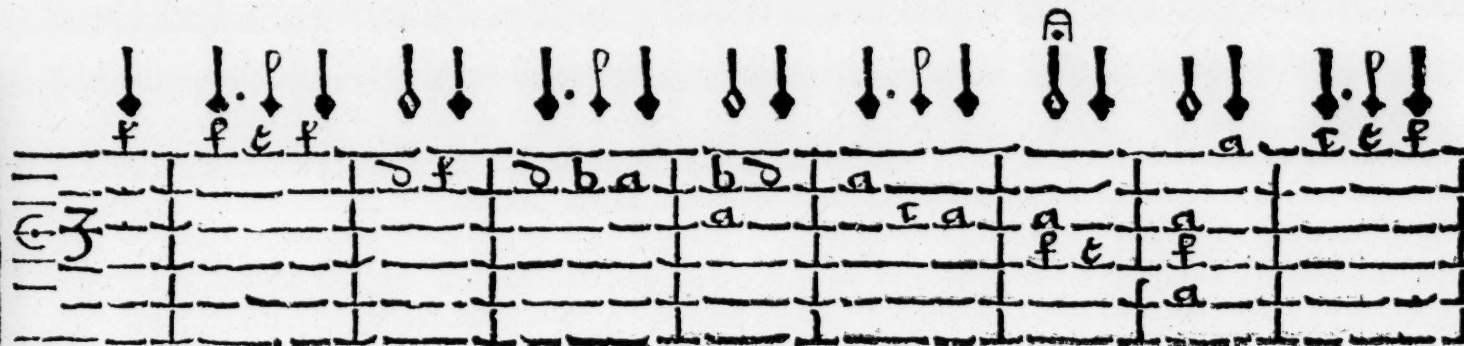
73



Xford Tune.



74

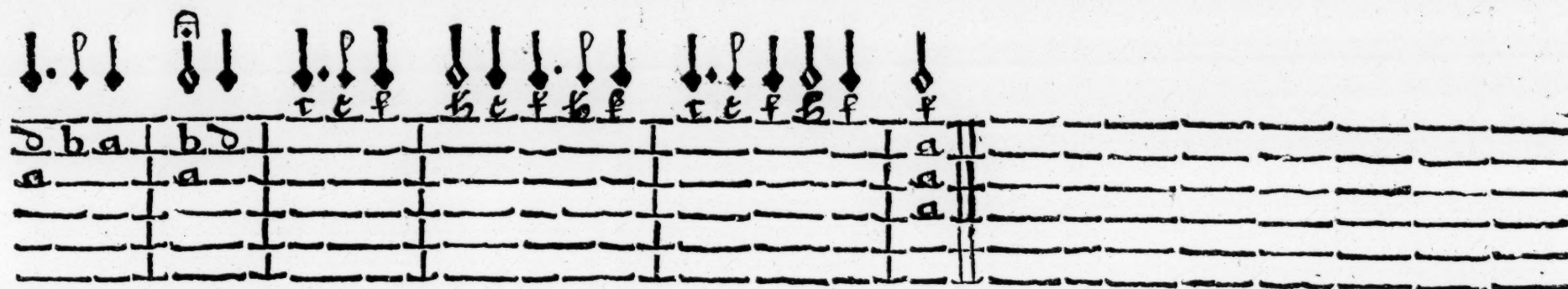
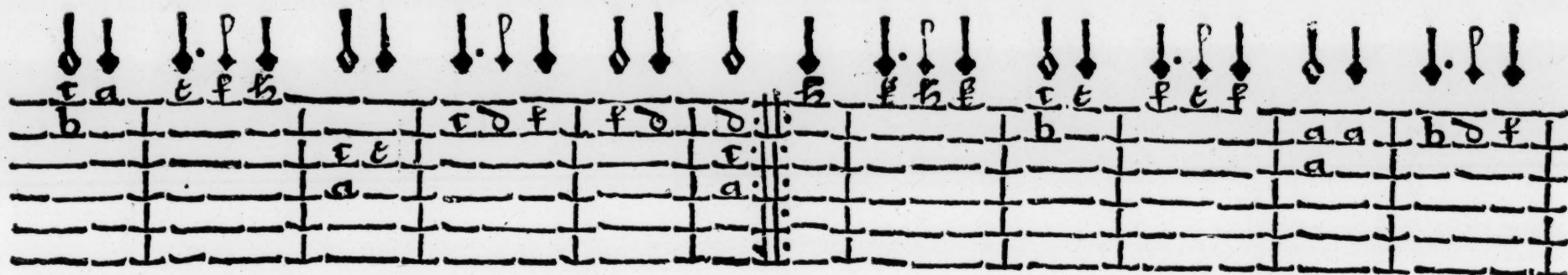


Bington Jigg.

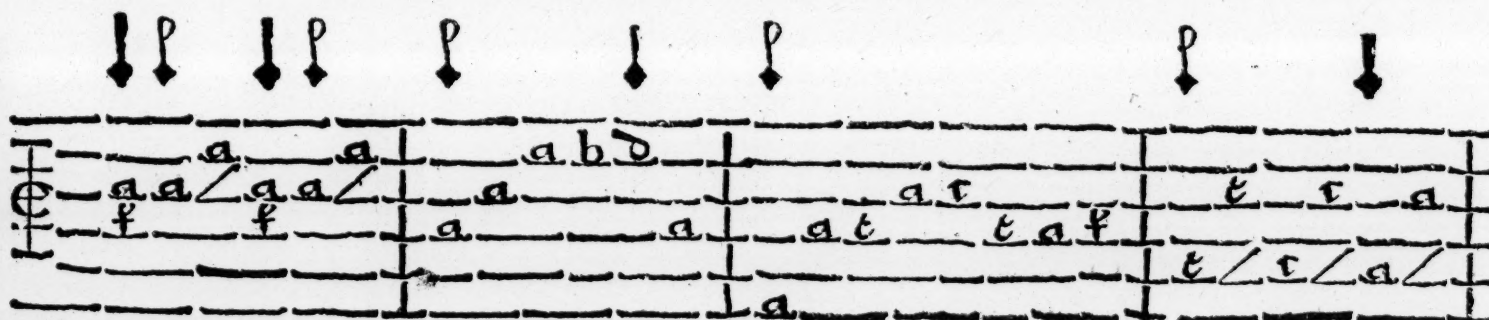


# Lessons for the LYRA VIOL.

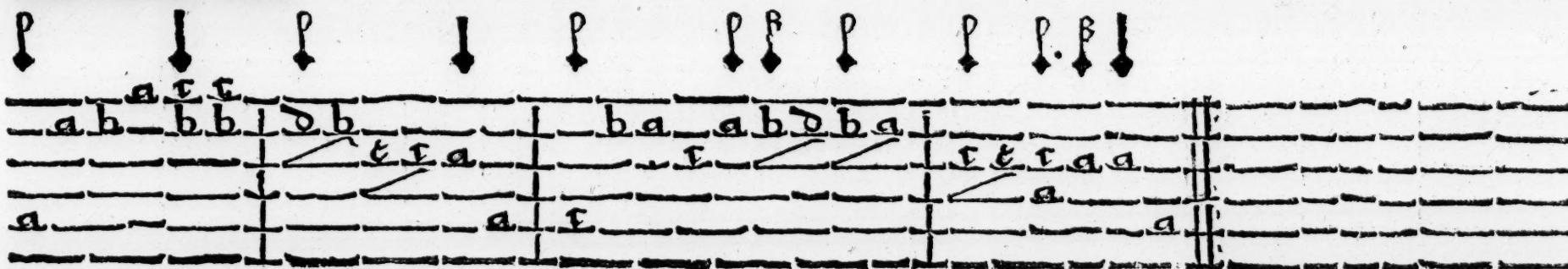
55



75

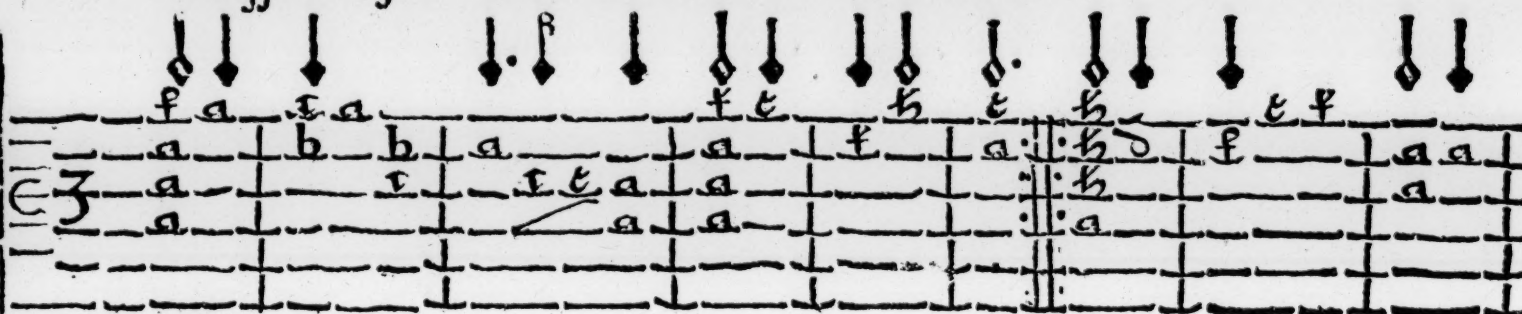


H E Maids Rant.

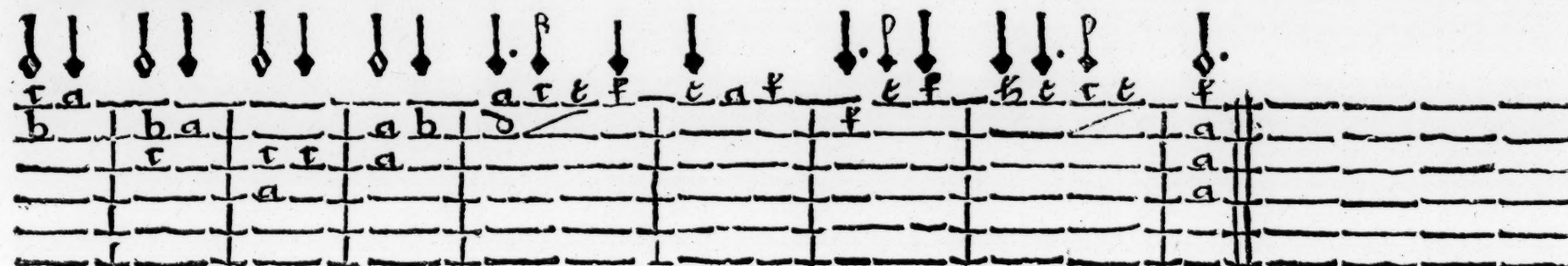


## Lessons for the LYRA VIOL.

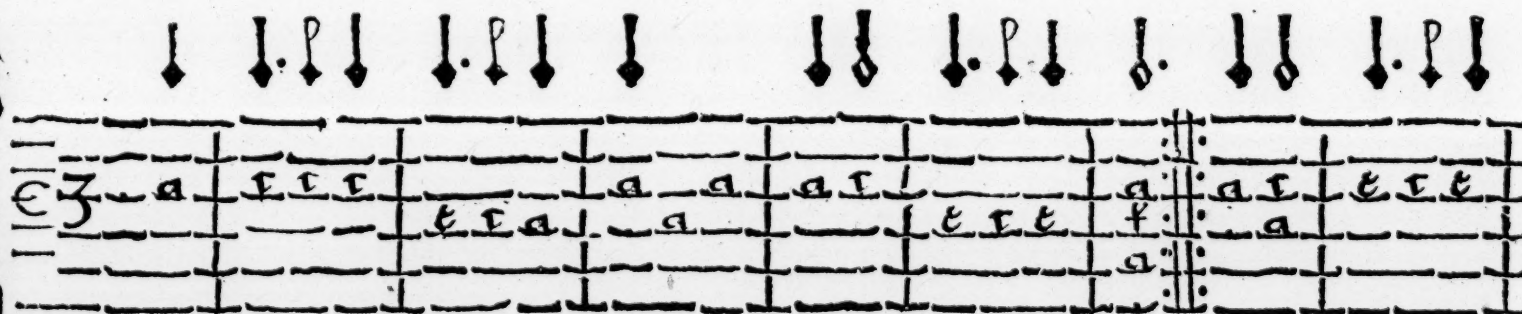
76



Come Boy fill us, &amp;c.



77

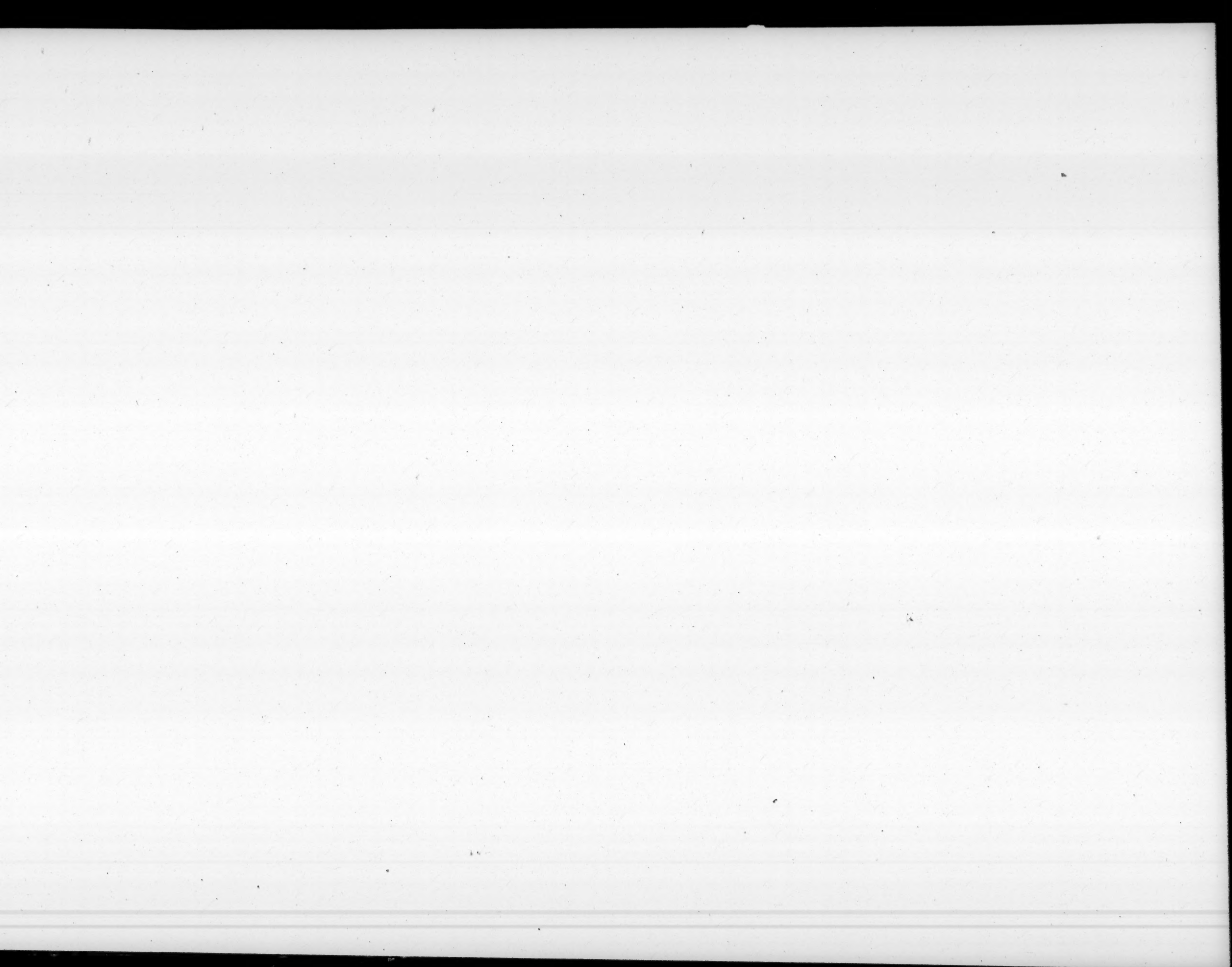


E T Oliver now be forgotten.



The End of the First Part.





In the Roseburg Collection.

76.

Come boy, fill us a bumper  
We'll make the nation roar  
She's grown sick of a Rumer  
That sticks on the old score &

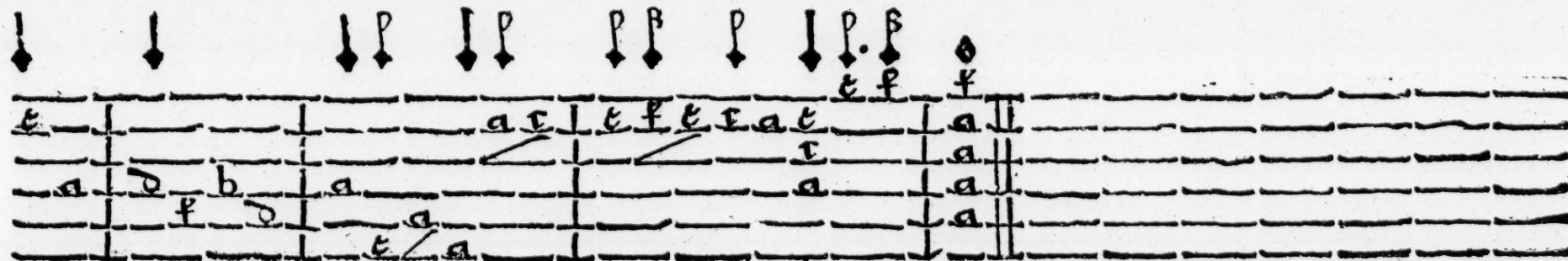
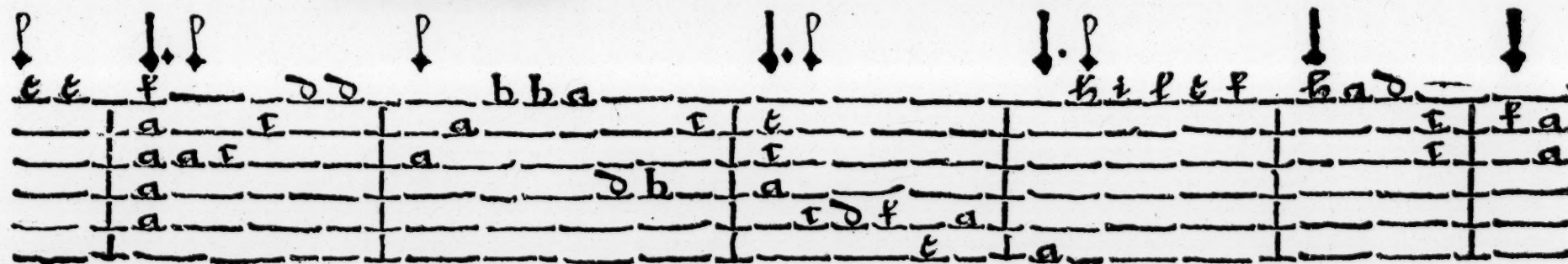
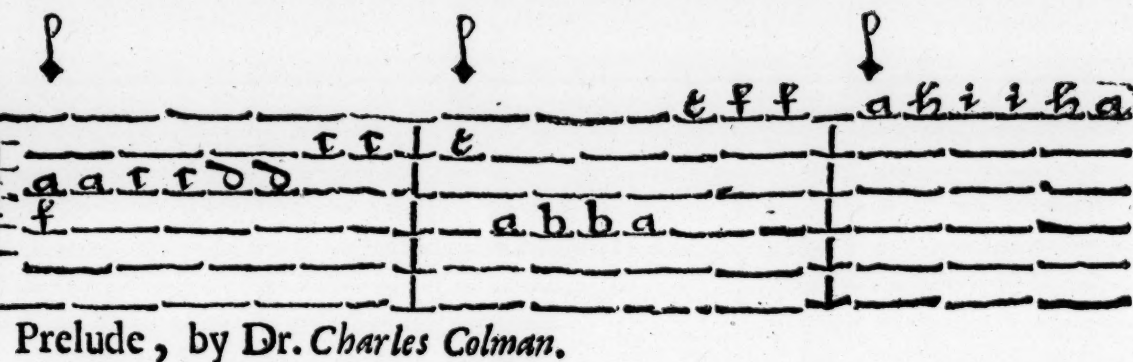
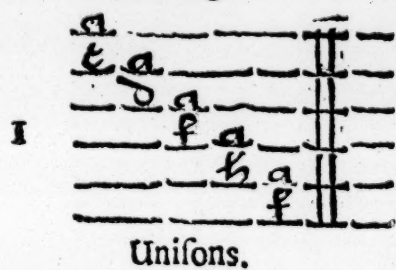
77

Written by Tom D'Urfer. —  
O. Cromwell is said to have  
been fond of music, but it was  
at a very low ebb during the  
Protectorate. —

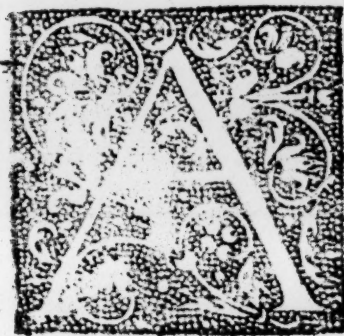


# The Second P A R T.

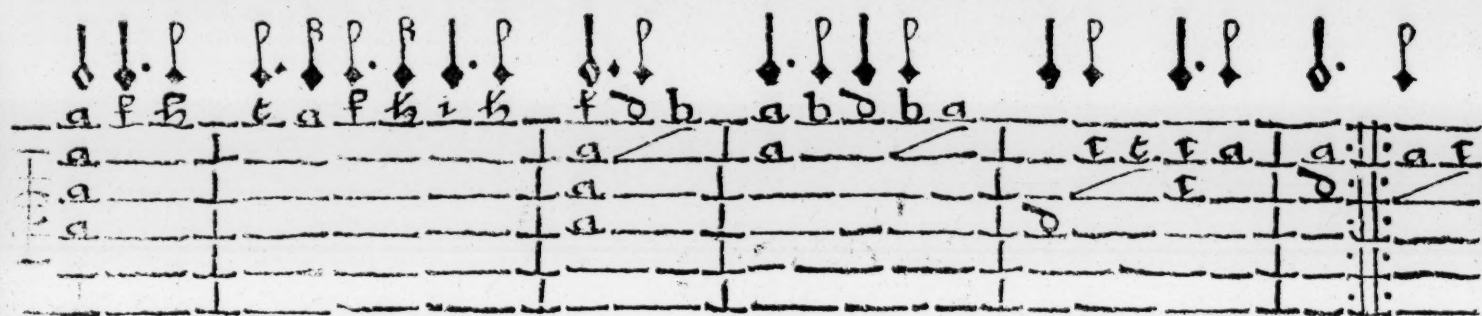
Harp-way Flat  
Tuning.



## Lessons for the LYRA VIOL.



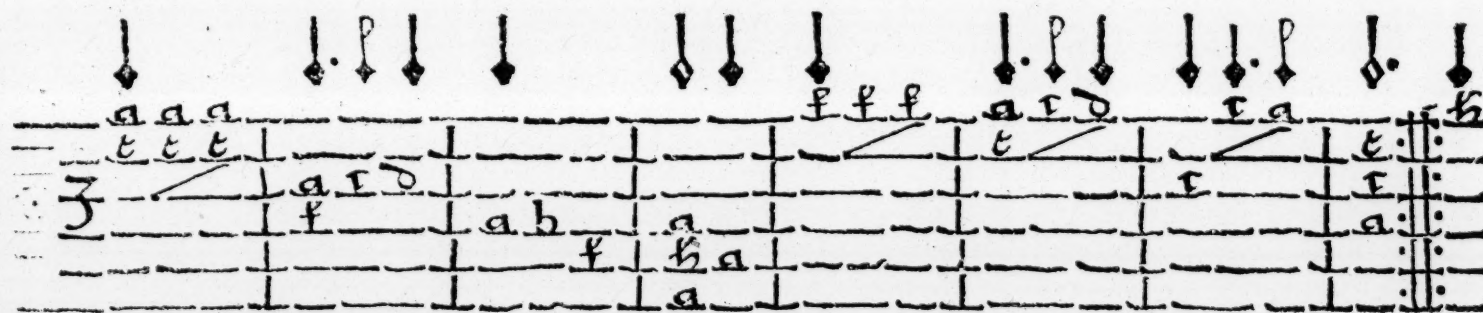
2



N Ayre, by Dr. Colman.



3



Araband, by Dr. Colman.

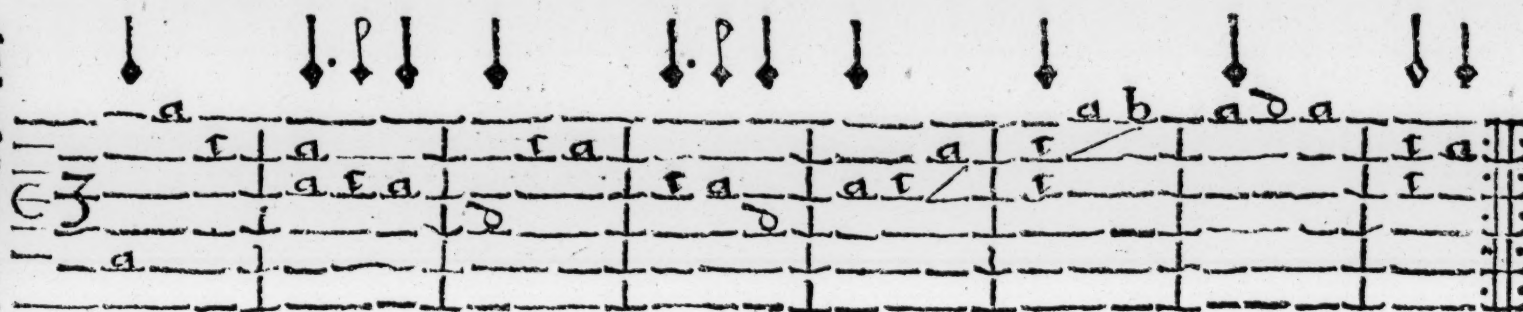




# Lessons for the LYRA VIOL.

59

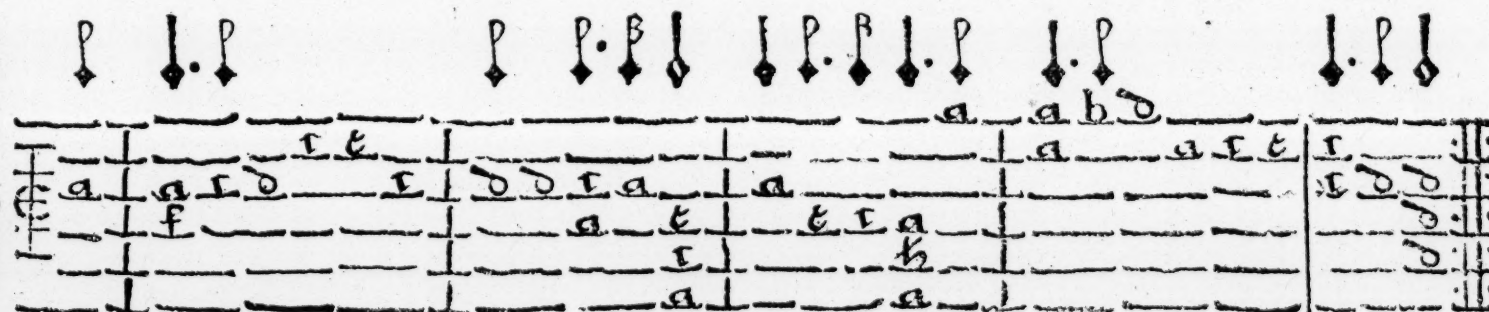
4



Araband.



5

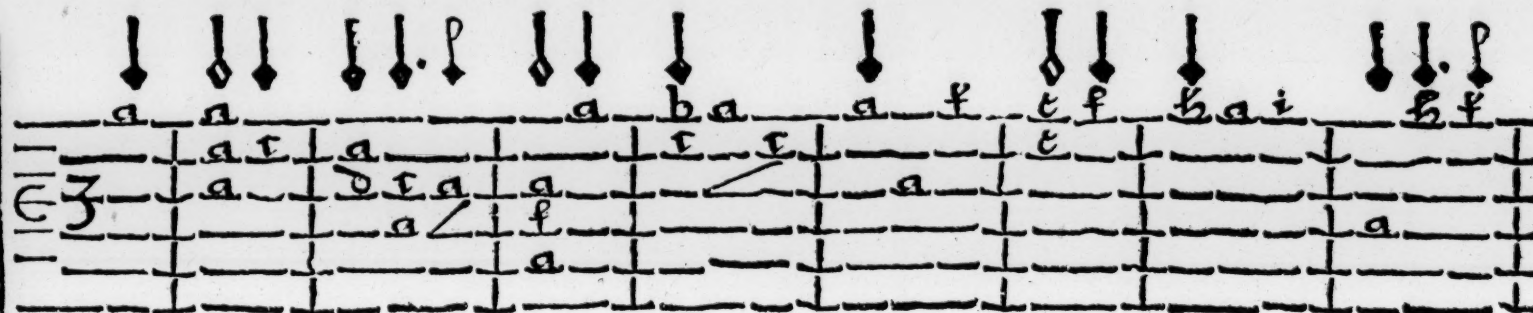


Erard's Mistress.

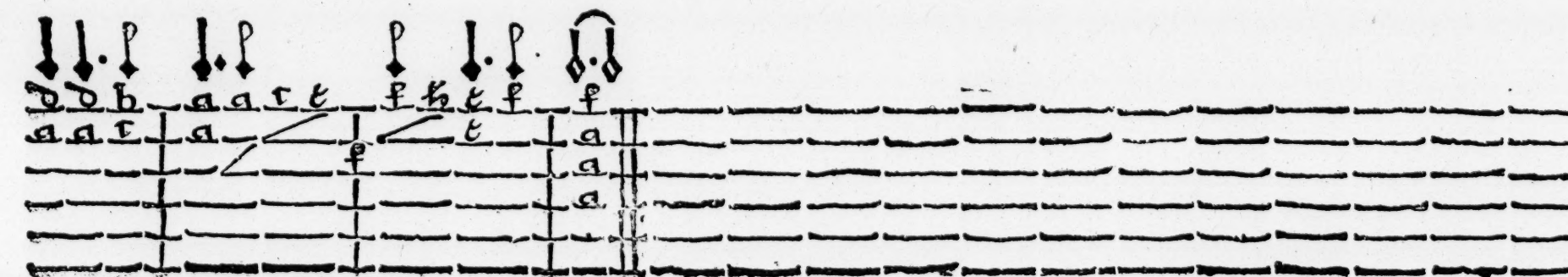
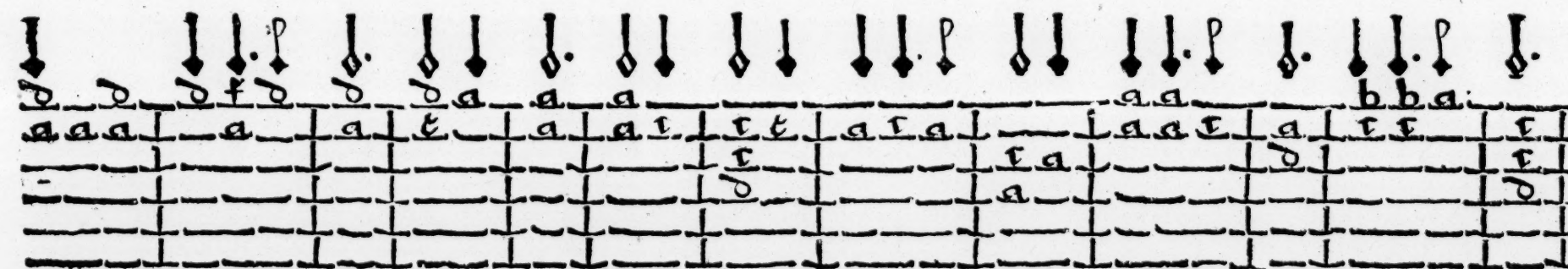
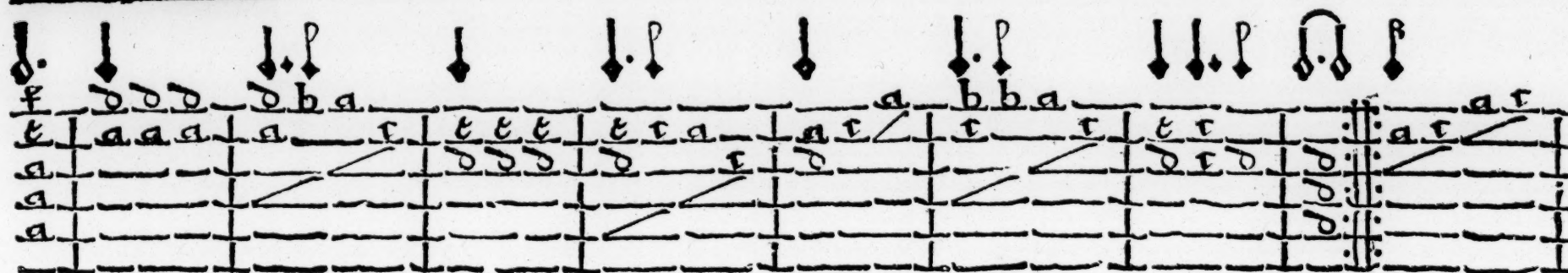




6



A Laviuone.





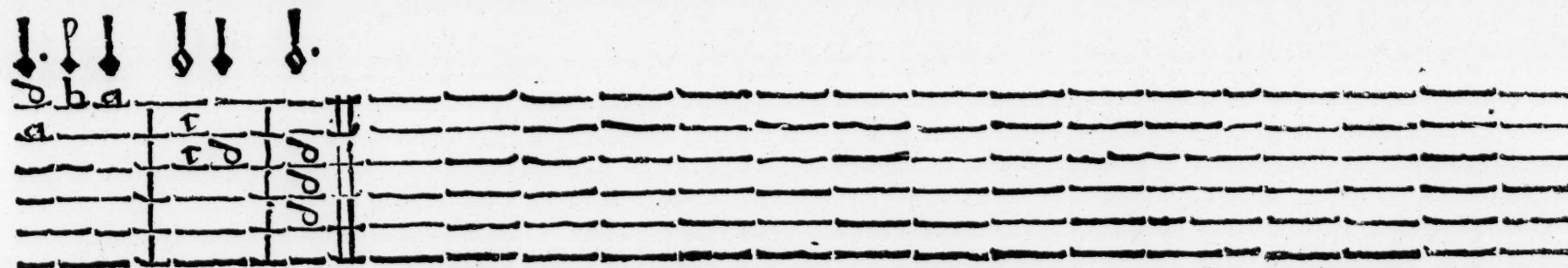
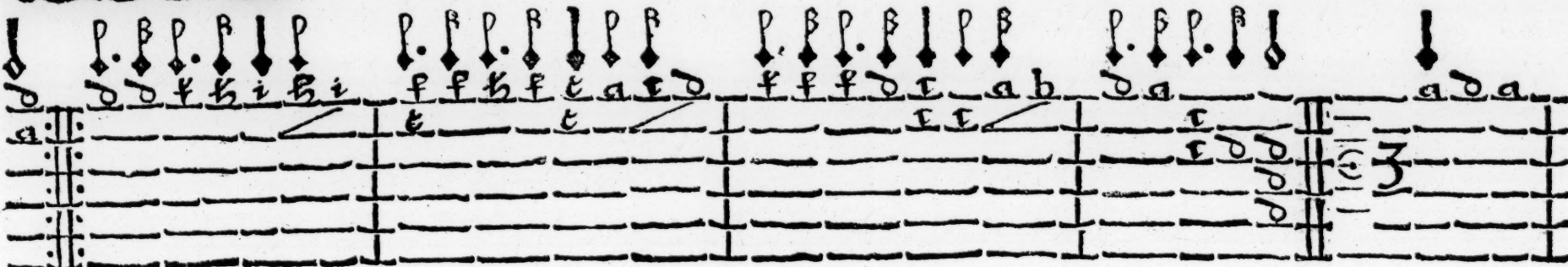
*Lessons for the* LYRA VIOL.

61

7



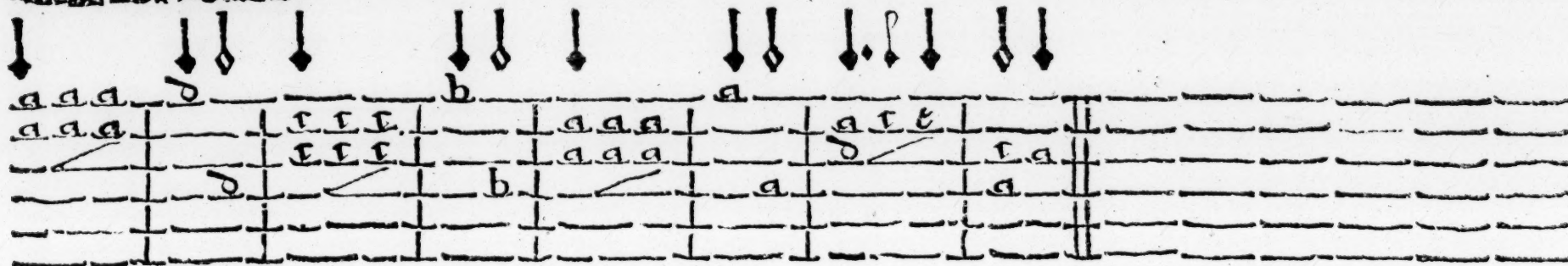
**H E Figary.**



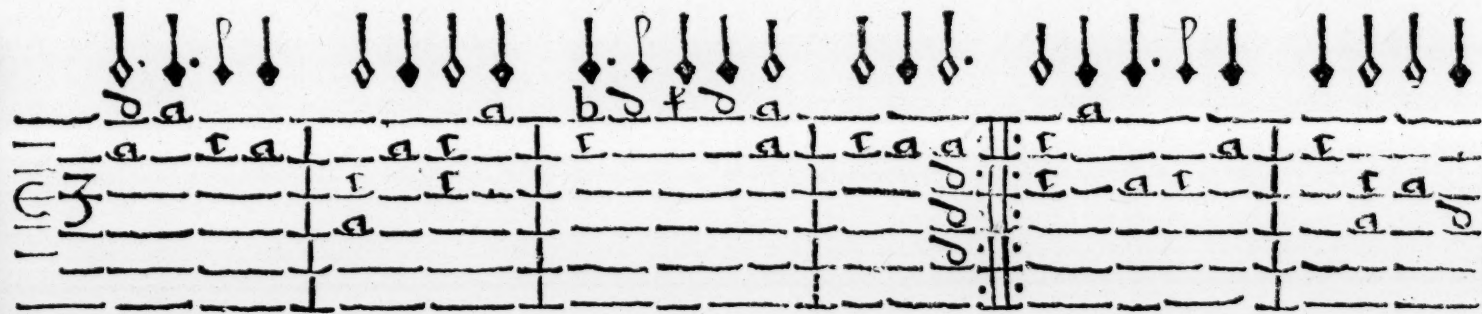
8



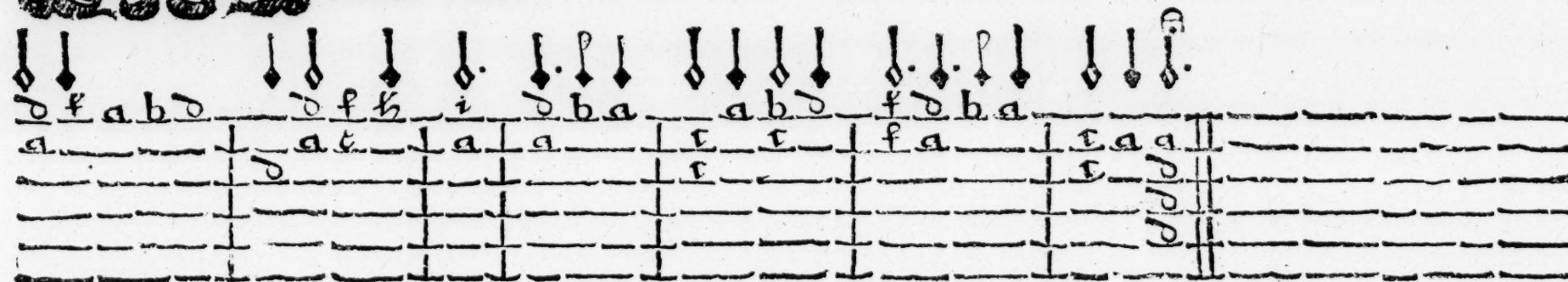
Araband.



9



Heater Tune.





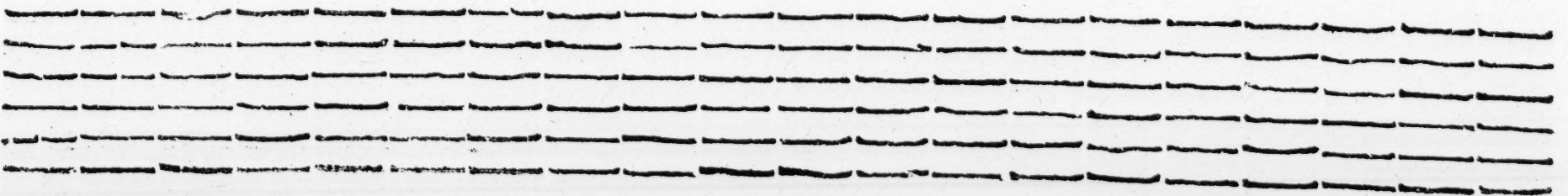
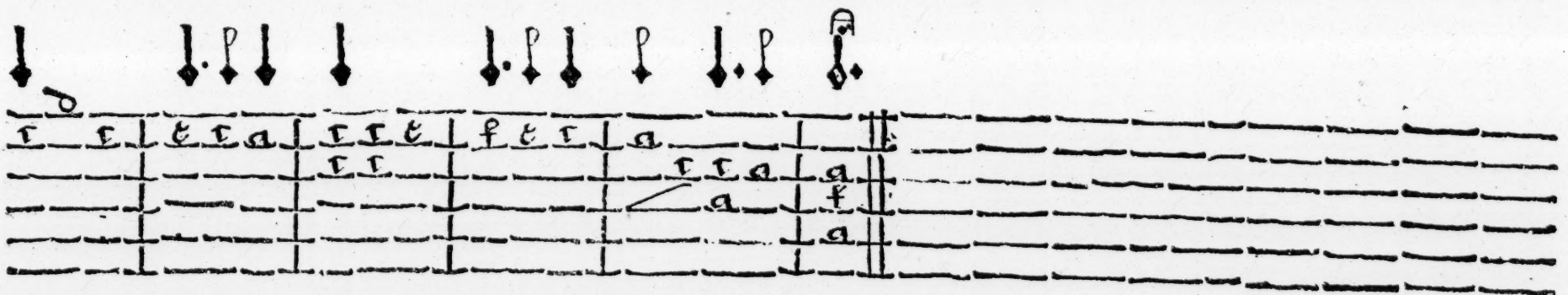
# Lessons for the LYRA VIOL.

63

10



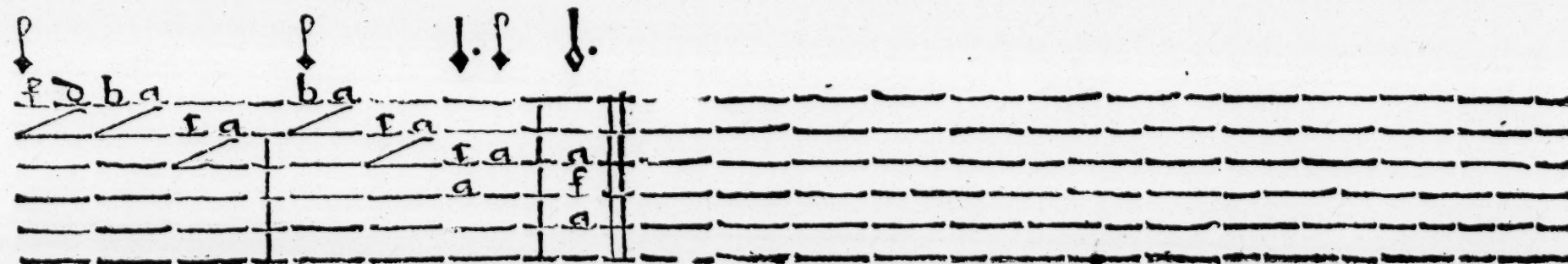
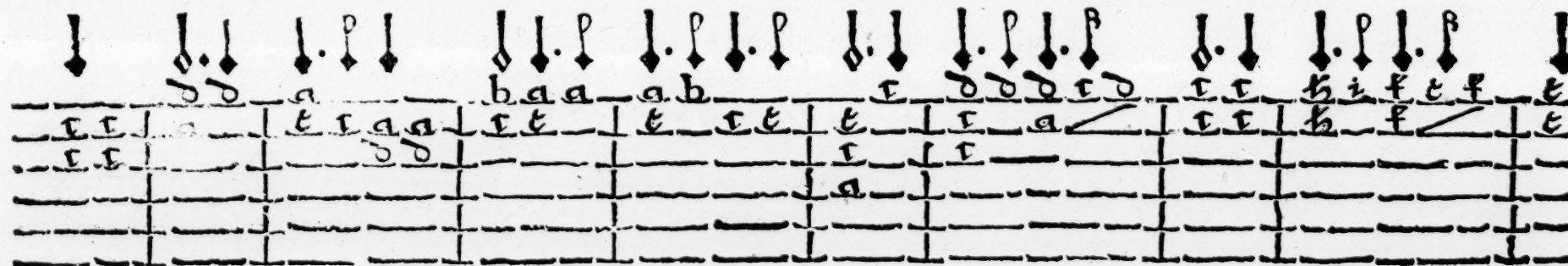
Invet, by Mr. Baptist.



*Lessons for the* LYRA VIOL.



Ould Man his wish obtain.





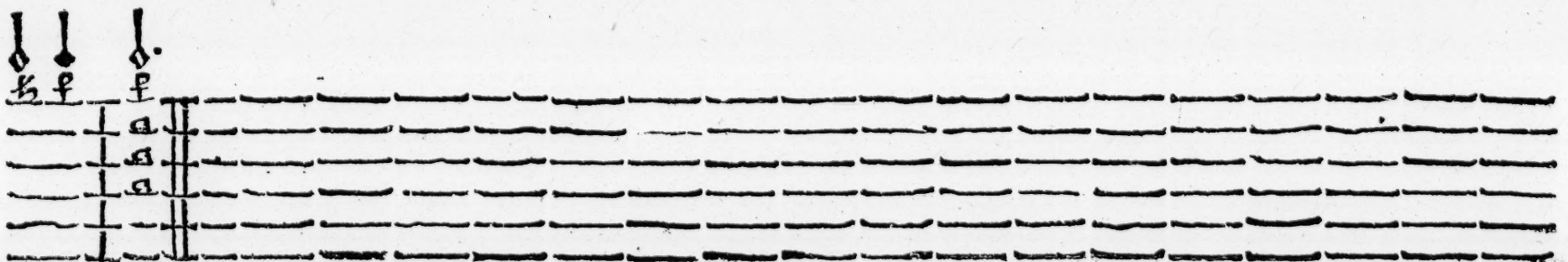
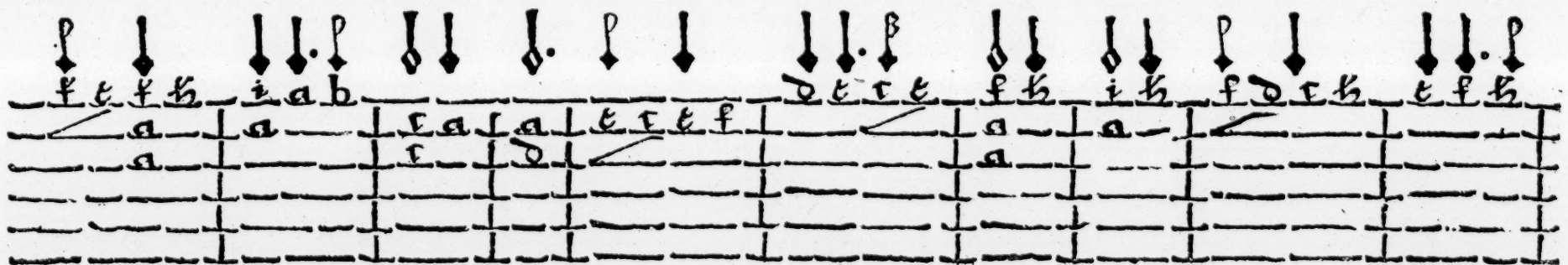
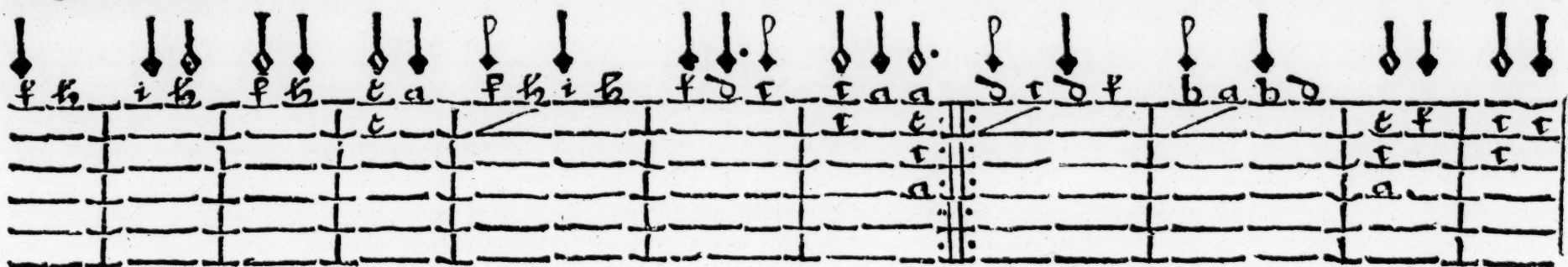
# Lessons for the LYRA VIOL.

65

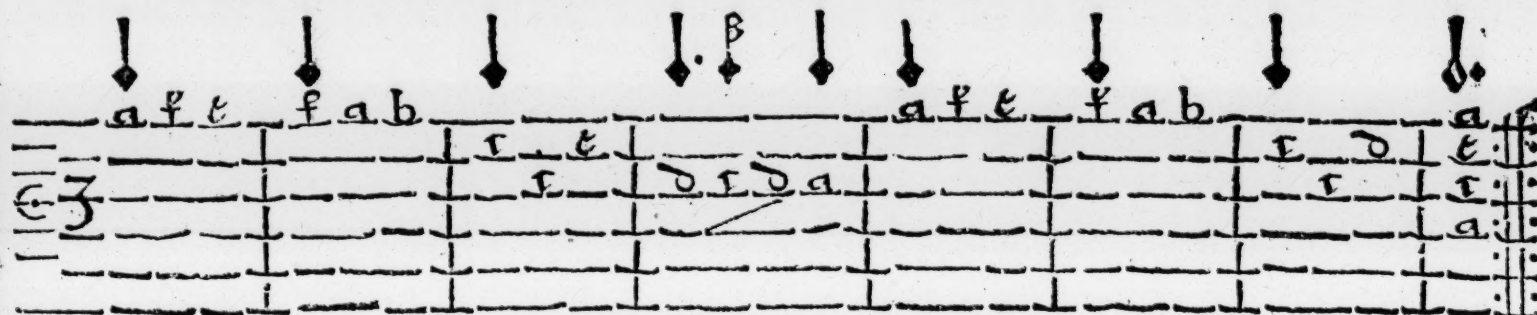
12



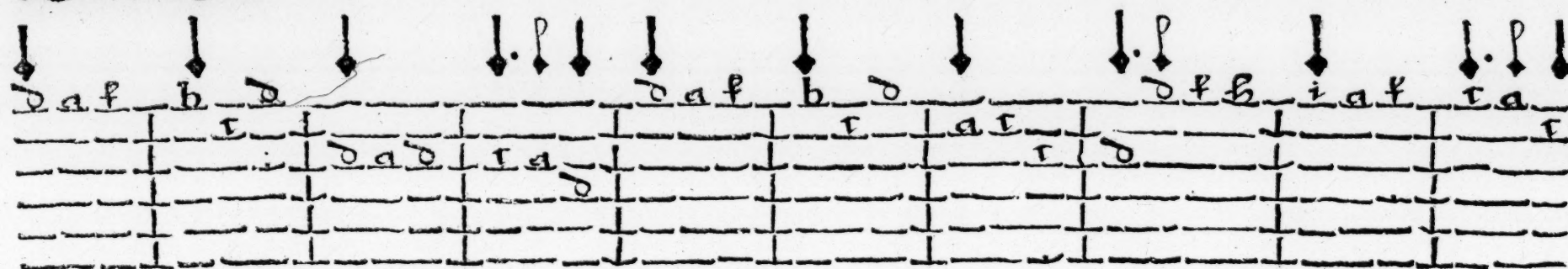
Invet.



K

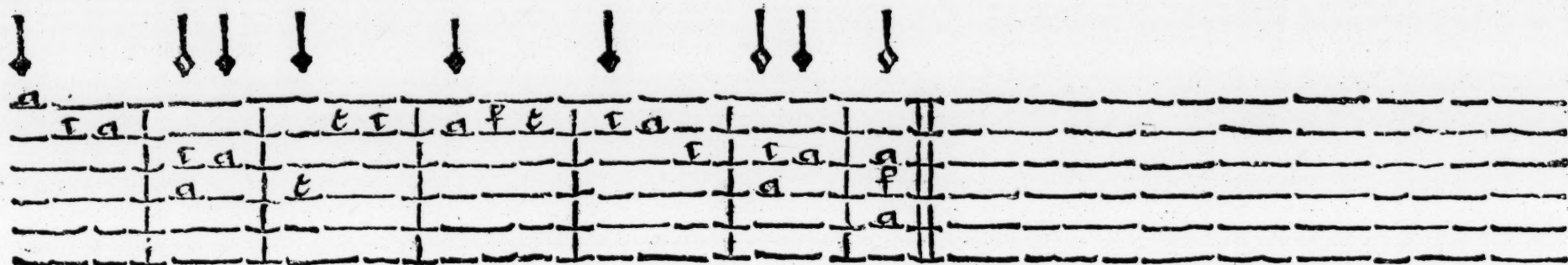
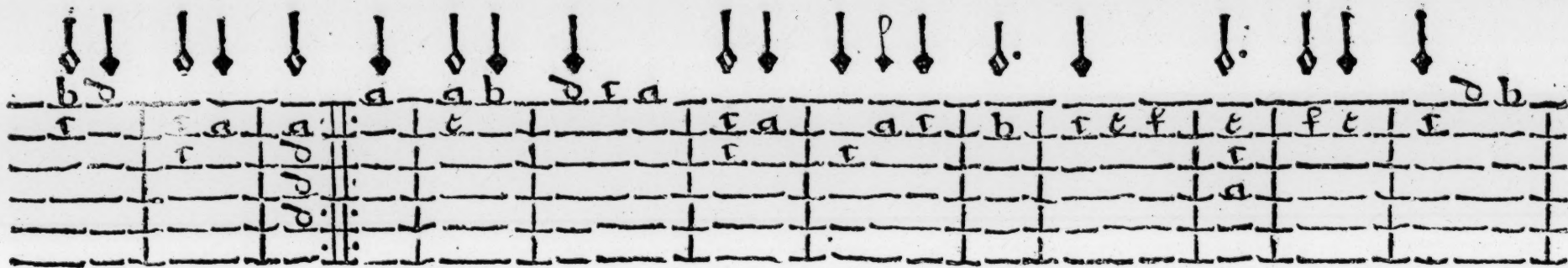


Invet.

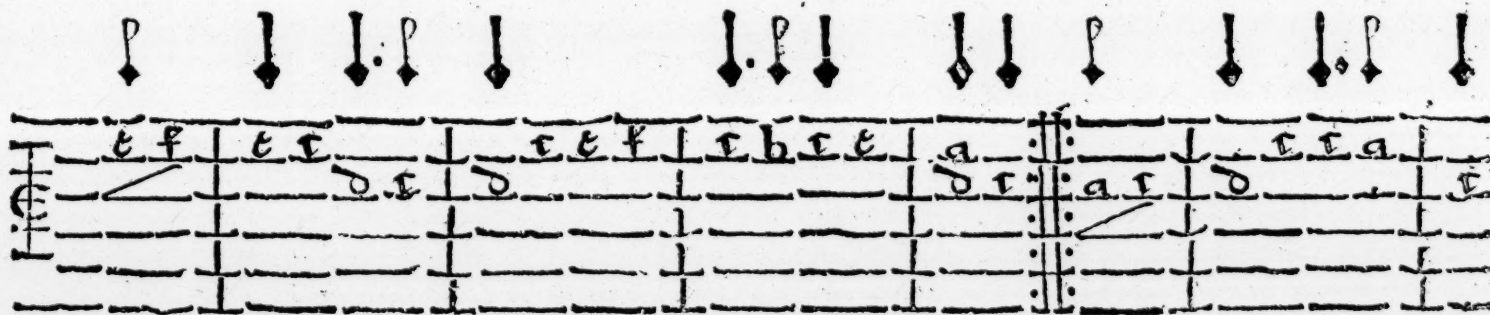


Heater Tune.





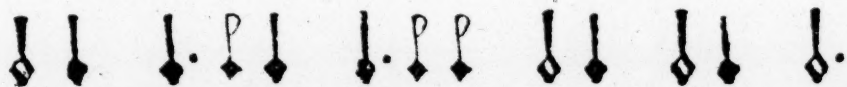
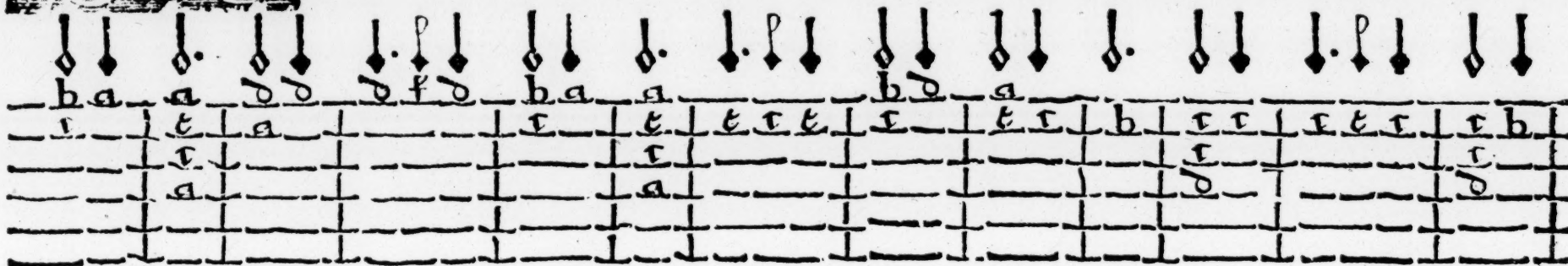
15



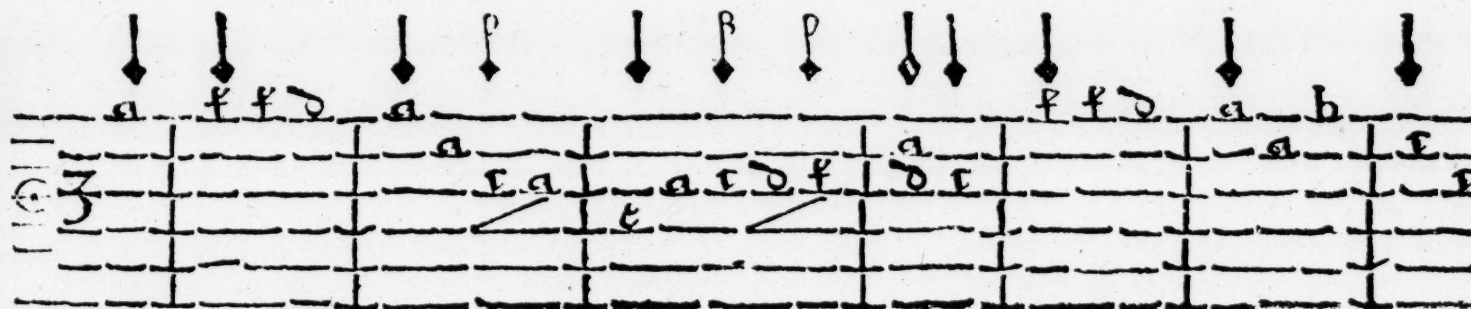
Heater Tune.



16



17

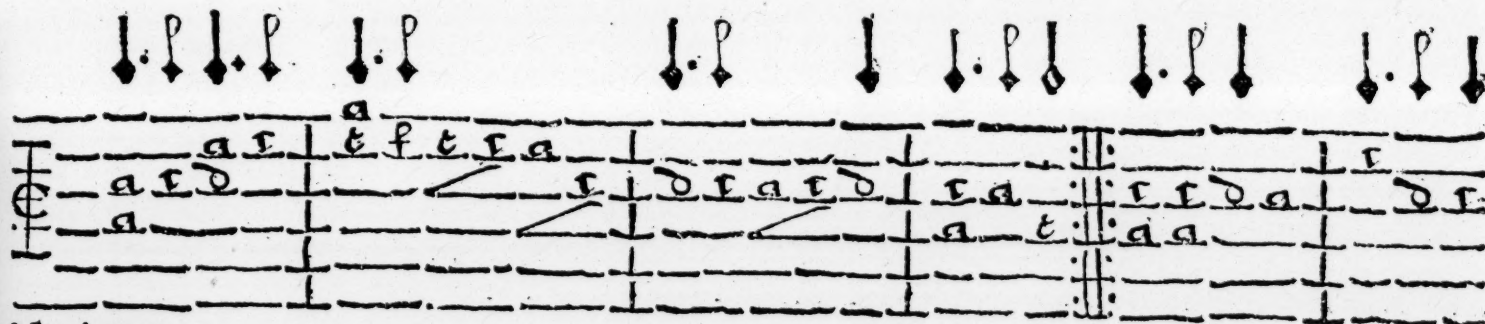
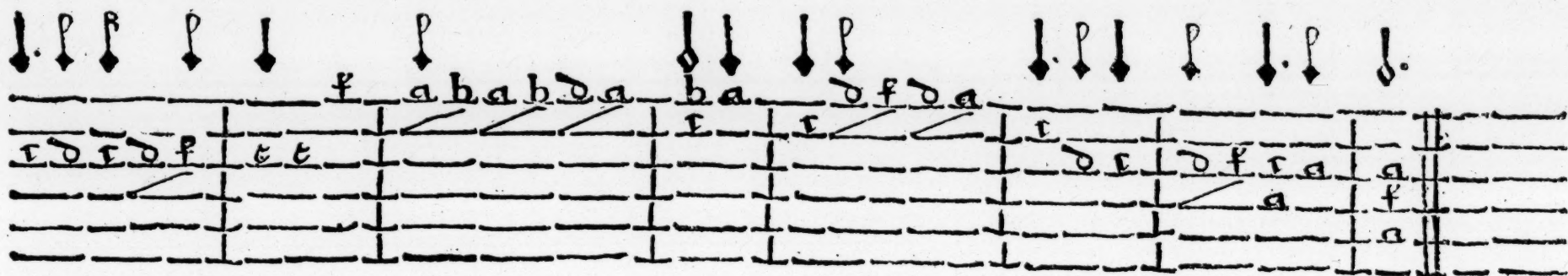


Arewel fair Armida.

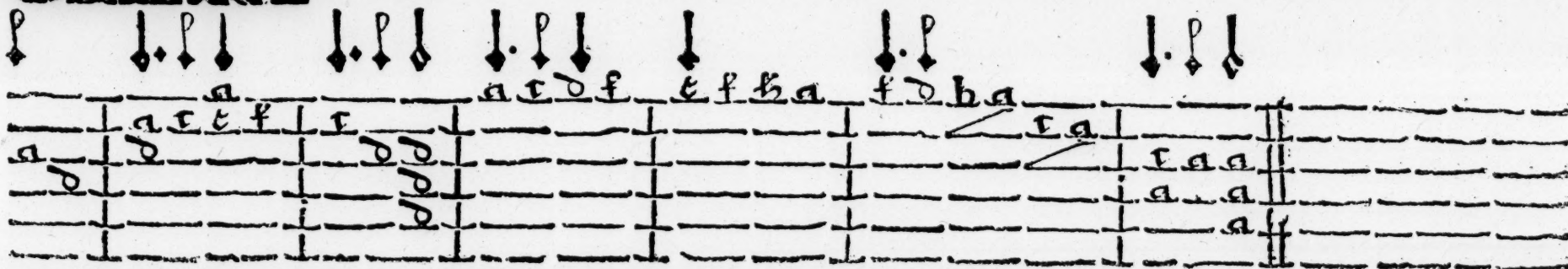


# Lessons for the LYRA VIOL.

69



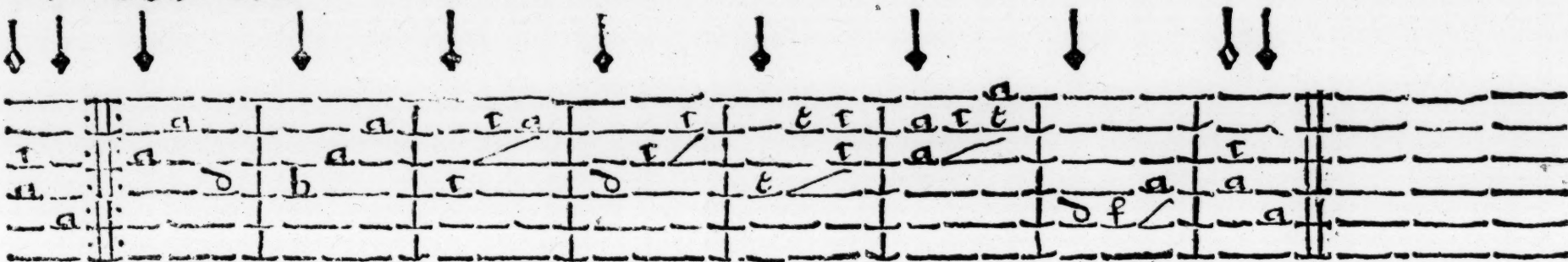
N Ayre.



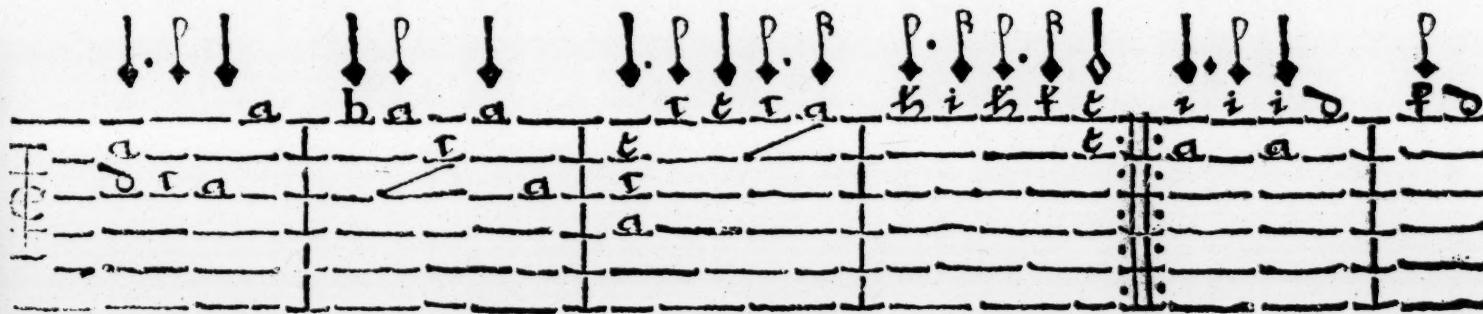
19



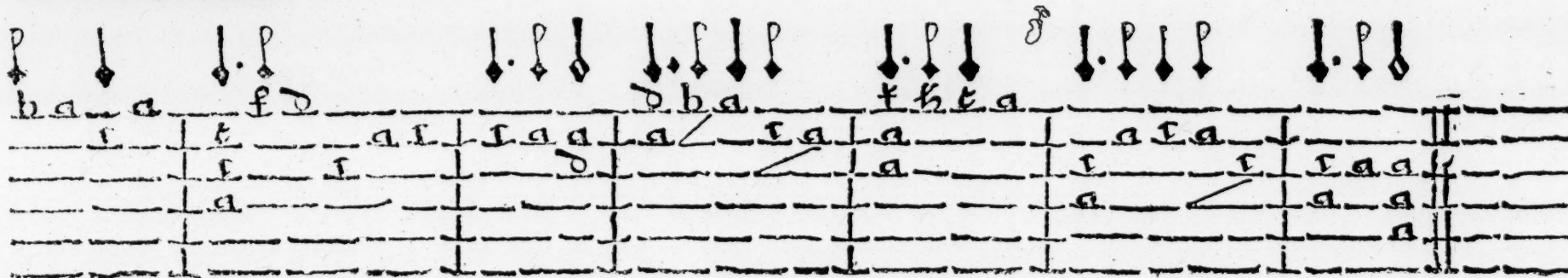
Araband, by Mr. Jenkins.



20



New Bore.





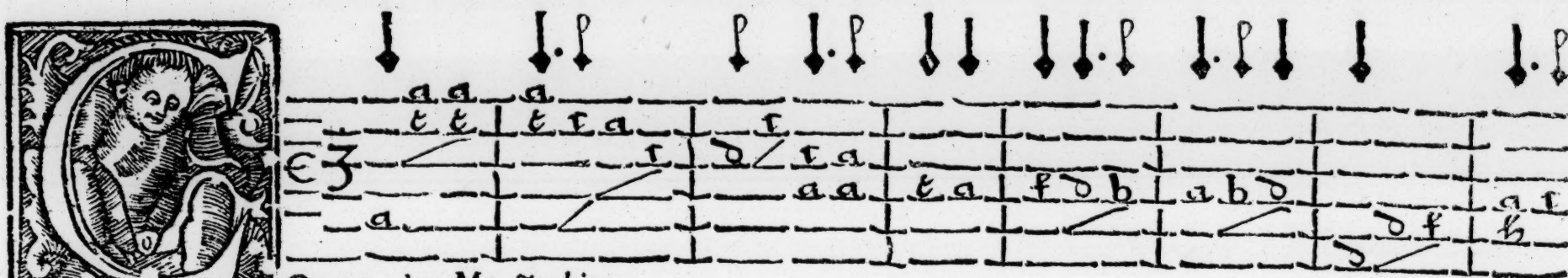
# Lessons for the LYRA VIOL.

71

21



Orant, by Mr. Jenkins.

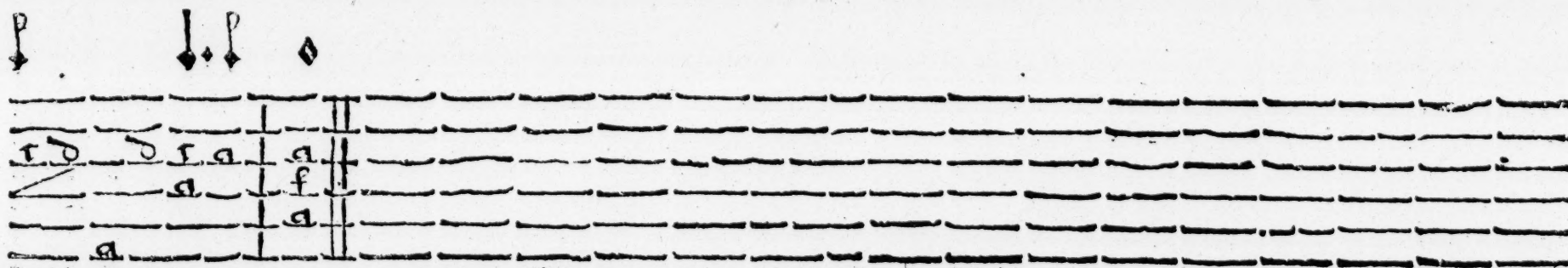
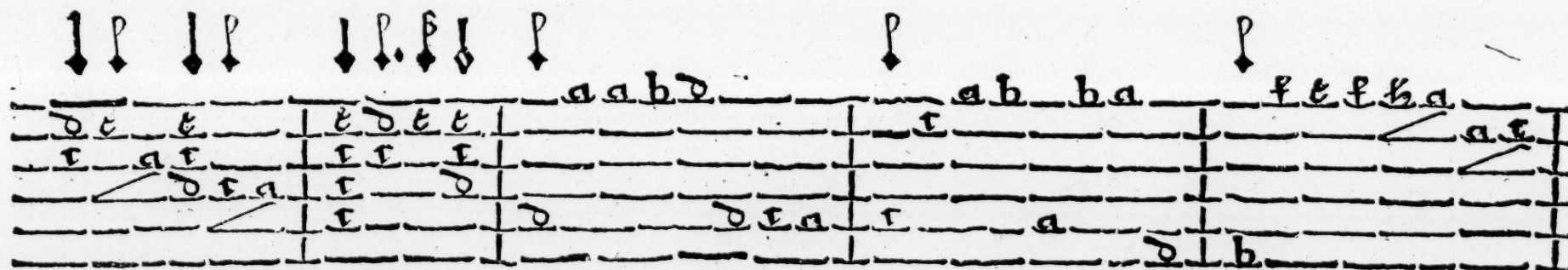


*Lessons for the* LYRA VIOL.



22

Lmain, by Mr. Jenkins.





# Lessons for the LYRA VIOL.

73

23



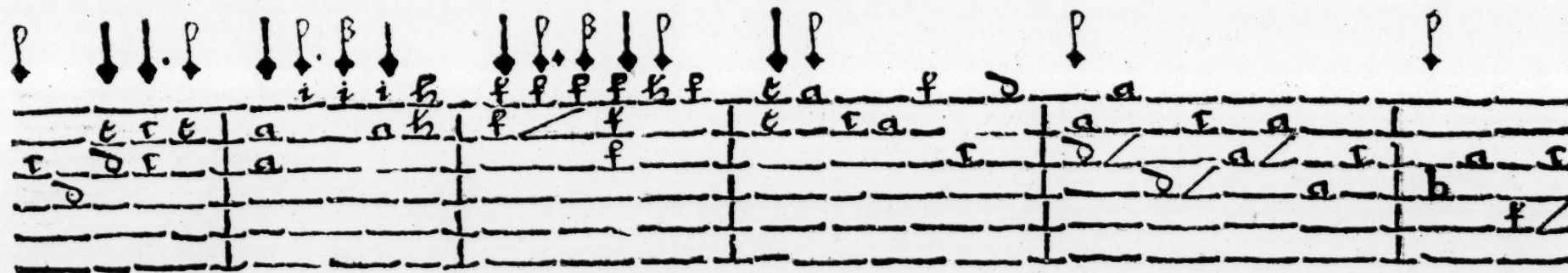
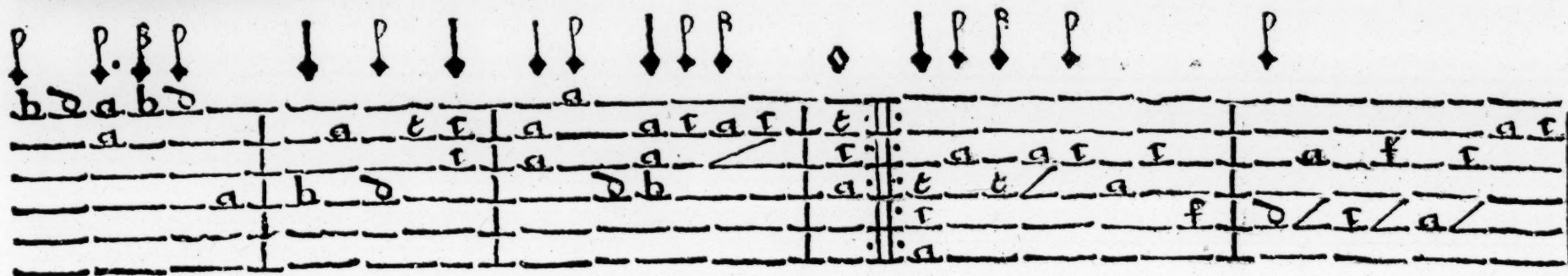
Lmain, by Mr. Jenkins.



24



Lmain, by Mr. Esto.





# Lessons for the LYRA VIOL.

75

25



↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p

a a a a a a b d b a e e d f d b

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

Orant, by Mr. Esth.

↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p

a a e e f d e a e d e e e e e e e e e e e e e e e e

a a

a a

a a

↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p ↓ ↓.p

e a a b e e a e a e e e a a a a a a a a a a

e a e e a a a a a a a a a a a a a a a a a a

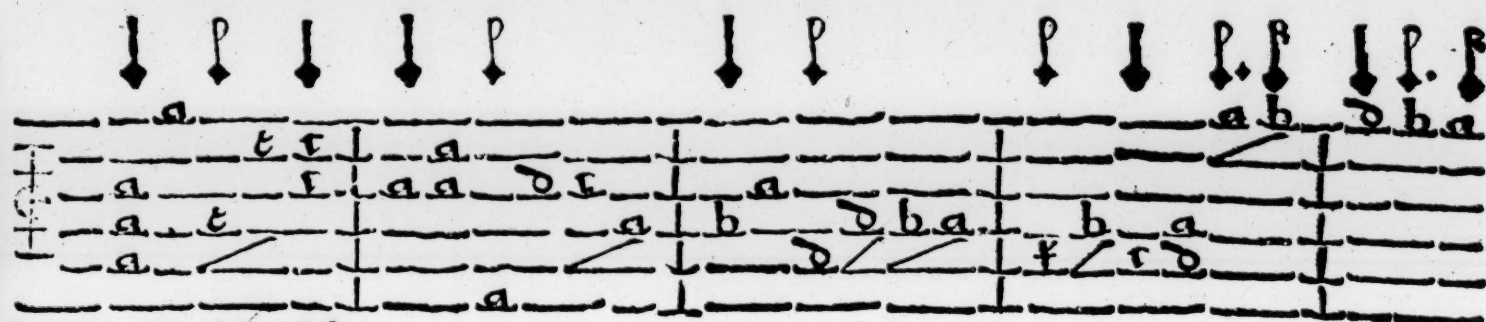
a a

a a

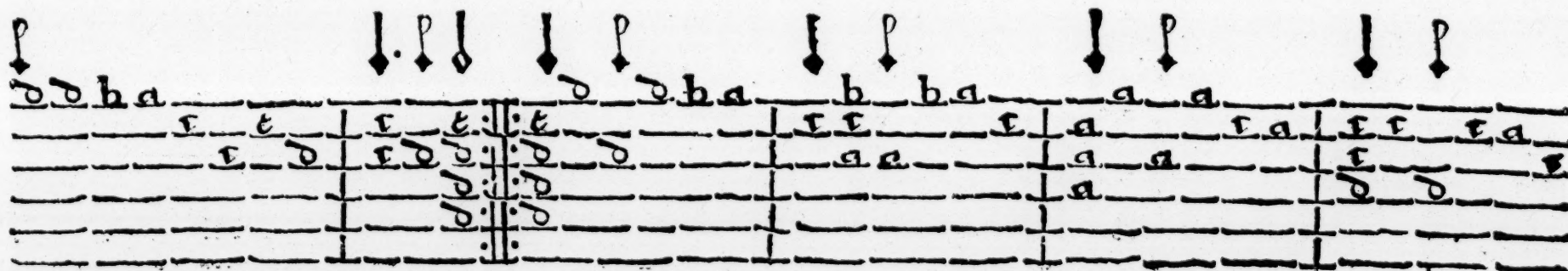
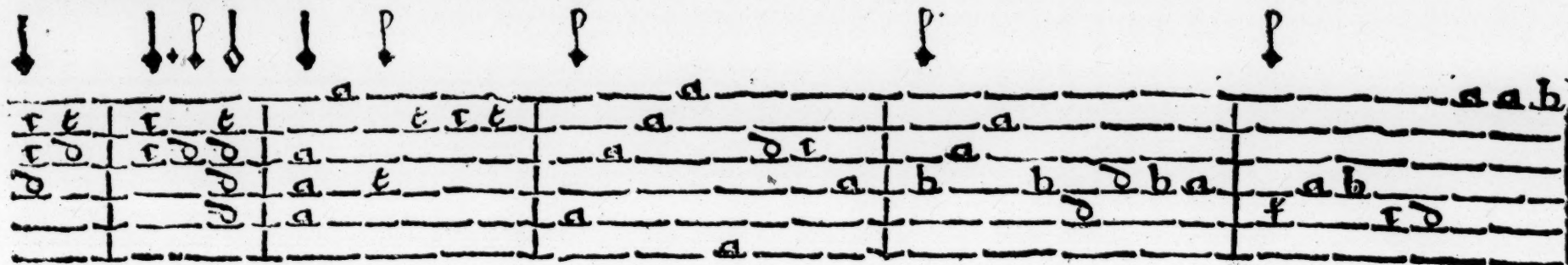
Empty musical staves for practice.

## Lessons for the LYRA VIOL.

26



Lmain, by Mr. Esto.





# Lessons for the LYRA VIOL.

77

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes, some with flags, indicating fingerings or breath marks. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

27



Handwritten musical notation on a five-line staff, continuing from the previous system. Above the staff are several vertical strokes, some with flags, indicating fingerings or breath marks. The notation includes various note values and rests, with some notes marked with 'a' or 'b'. Below the staff, the text "Araband, by Mr. Esto." is written.

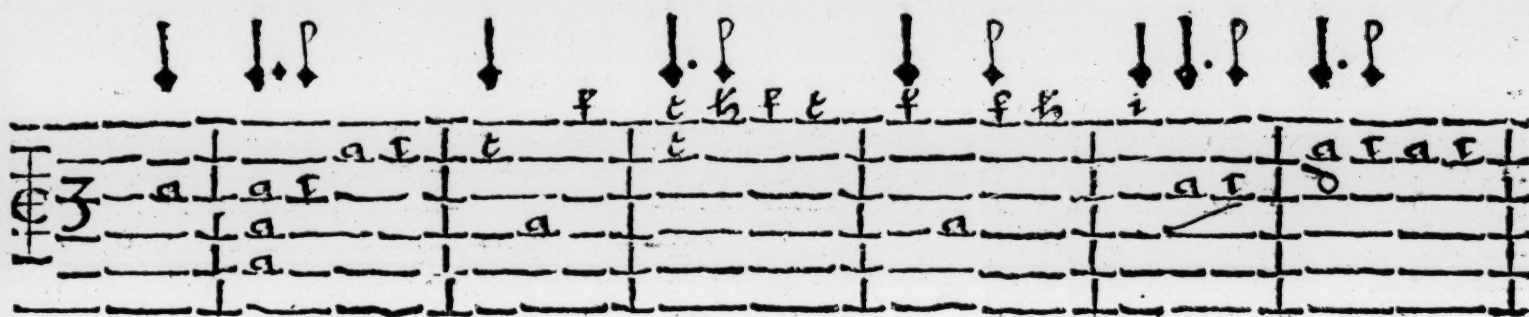
Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes, some with flags, indicating fingerings or breath marks. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

Empty five-line musical staff.

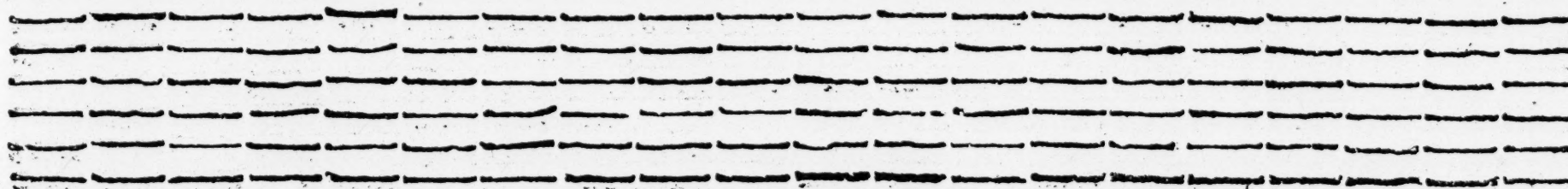
## Lessons for the LYRA VIOL.



28



Orant, by Mr. Eßo.



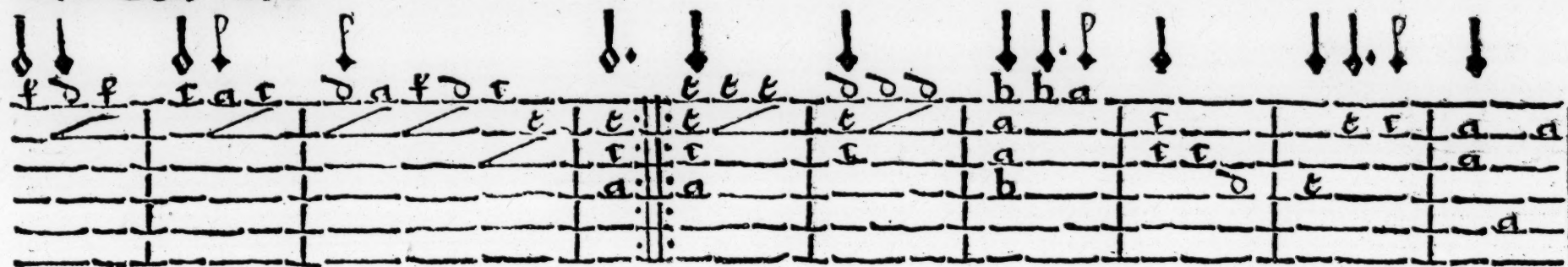


# Lessons for the LYRA VIOL.

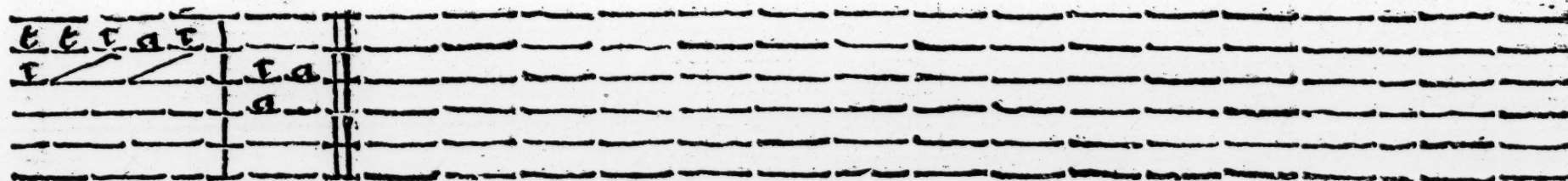
79



Araband, by Mr. Estro.

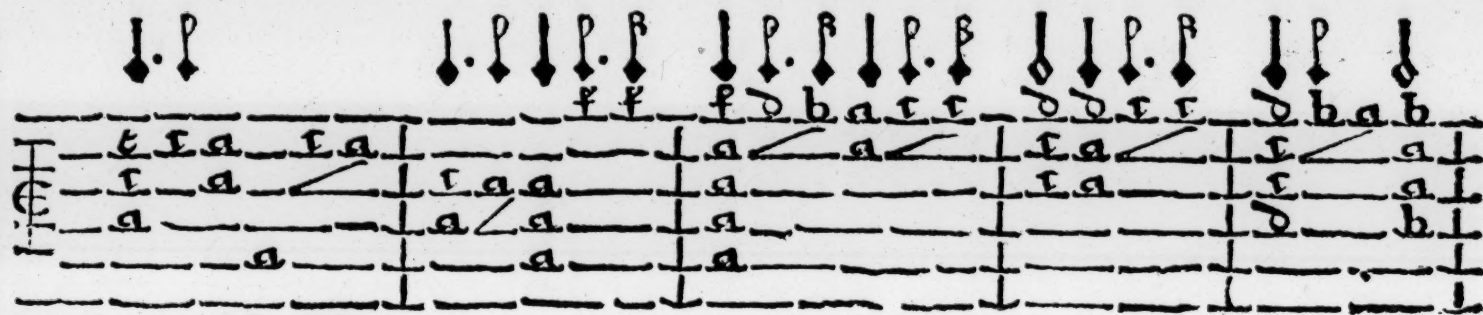


29

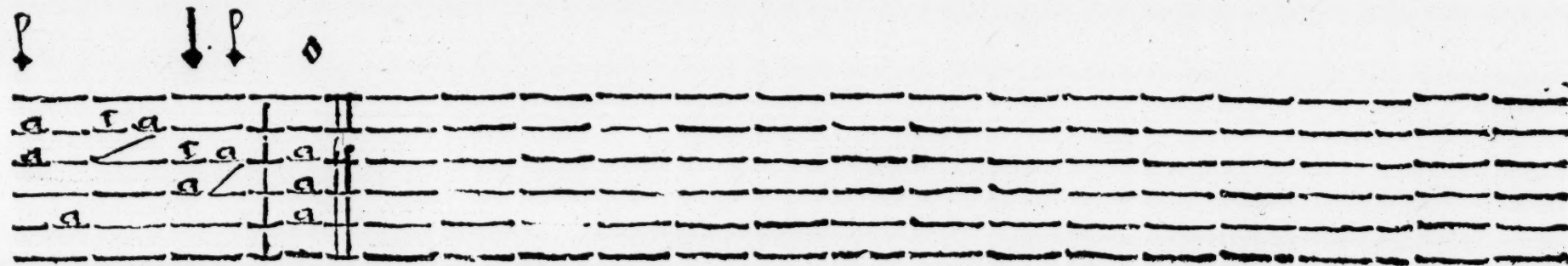


## Lessons for the LYRA VIOL.

24



Lmain, by Mr. Esto.





# Lessons for the LYRA VIOL.

81

31



↓ ↓ ↓ ↓    ↓    ↓ ↓ ↓ ↓    ↓ ↓    ↓    ↓ ↓    ↓ ↓    ↓  
 f h e a    f f    b    d f b d b a  
 e e e a    e e e a e    e    e a  
 a    a    d    b a    a    d f  
 a    a    a    a    a    a    a    a

Lmain, by Mr. William Young.

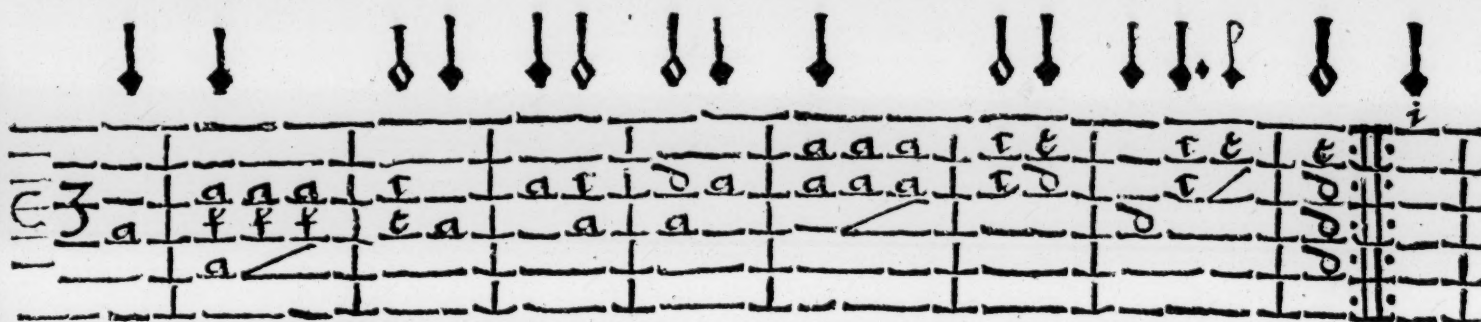
↓ ↓ ↓    ↓ ↓    ↓    ↓ ↓ ↓    ↓ ↓    ↓ ↓ ↓  
 a    a e e    a a    e e e e e e e e  
 e a e e d f e    a a    d e d e d e d e  
 a f a    e a    d e a    d e a    e e e e  
 a    f d e a    d e a    d e a    e e e e

↓ ↓    ↓    ↓ ↓    ↓ ↓    ↓  
 i i l i    h f e a f  
 a e    e    d e a a    a  
 e    a    a    a  
 a    a    a    a

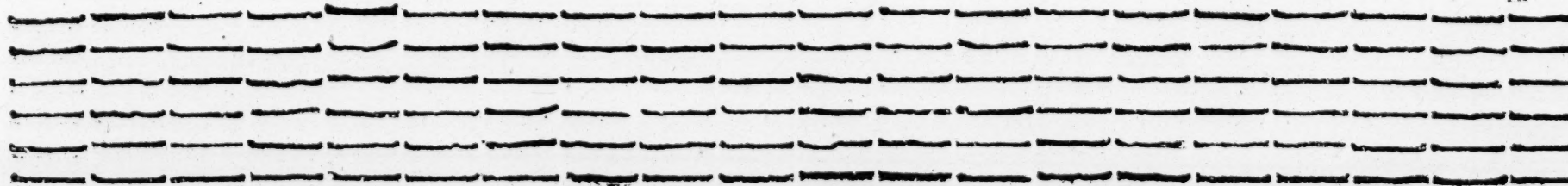
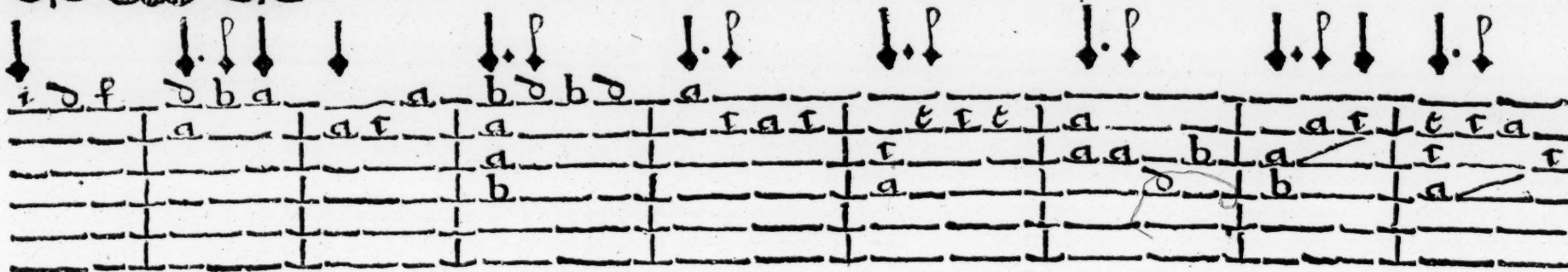
(Empty musical staves)

## Lessons for the LYRA VIOL.

32



Araband, by Mr. William Young.





# Lessons for the LYRA VIOL.

83

33



Yre, by Mr. Esto.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings, including vertical strokes with flags and diamond shapes. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i' placed on the lines and spaces of the staff, indicating specific notes or intervals.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings, including vertical strokes with flags and diamond shapes. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i' placed on the lines and spaces of the staff, indicating specific notes or intervals.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings, including vertical strokes with flags and diamond shapes. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i' placed on the lines and spaces of the staff, indicating specific notes or intervals.

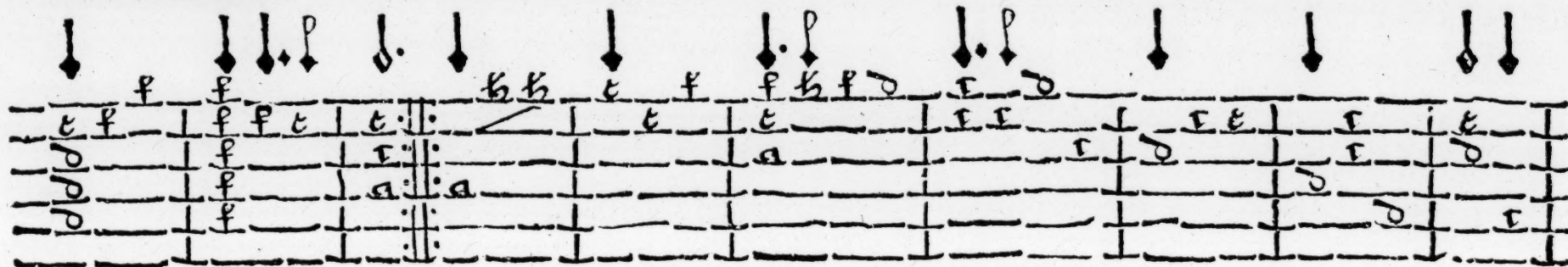
Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings, including vertical strokes with flags and diamond shapes. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i' placed on the lines and spaces of the staff, indicating specific notes or intervals.

## Lessons for the LYRA VIOL.

34



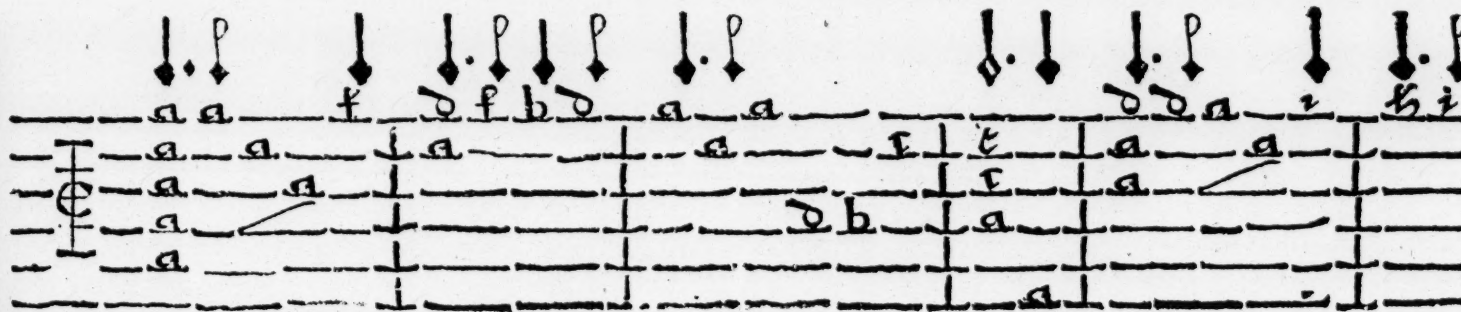
Orant, by Mr. Esto.



35



Yre, by Mr. Simon Ives.



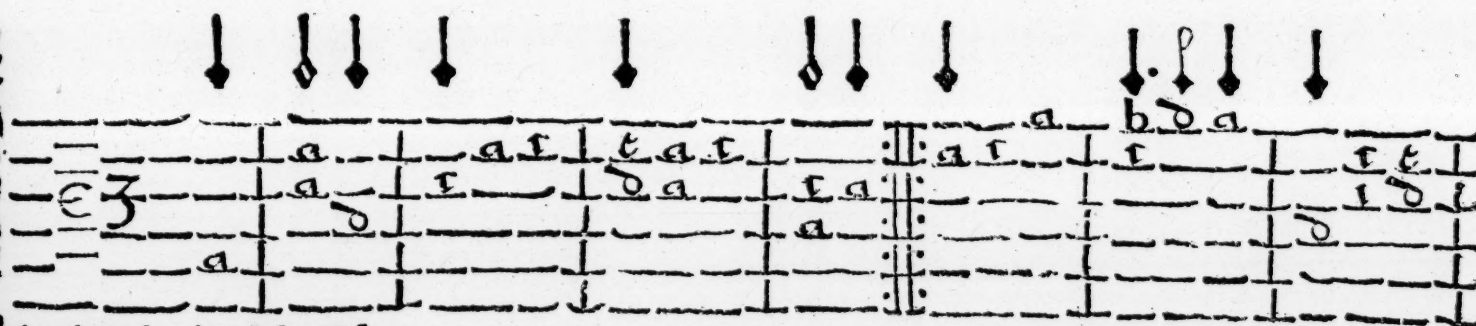


# Lessons for the LYRA VIOL.

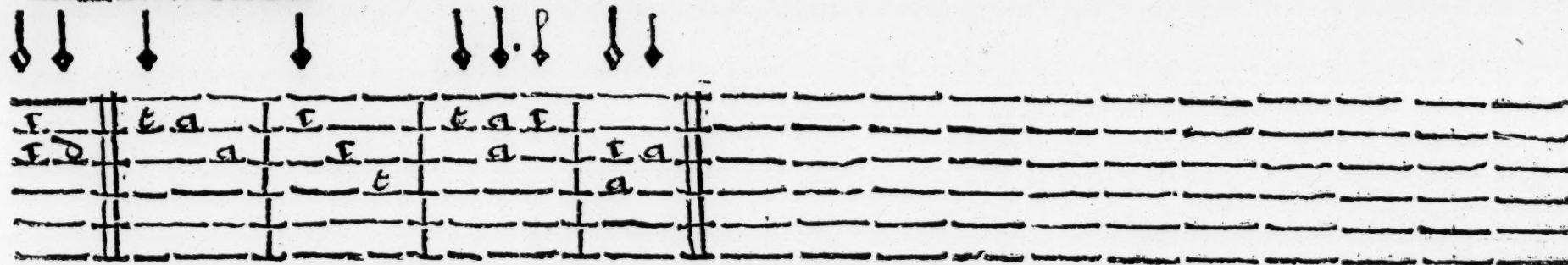
85



36

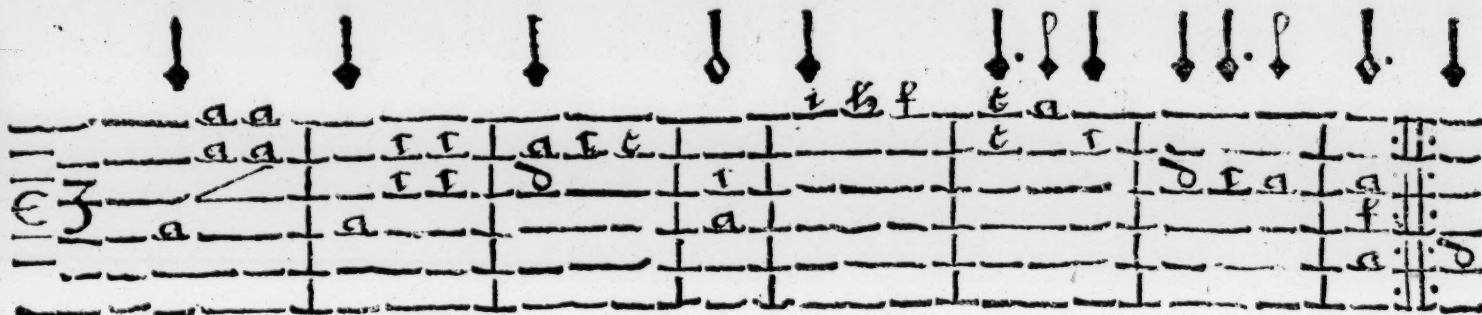


Araband, by Mr. Estro.

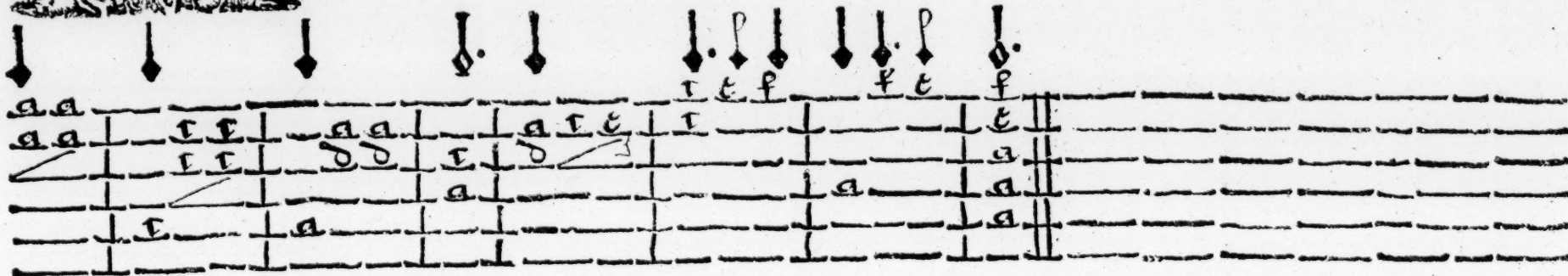


## Lessons for the LYRA VIOL.

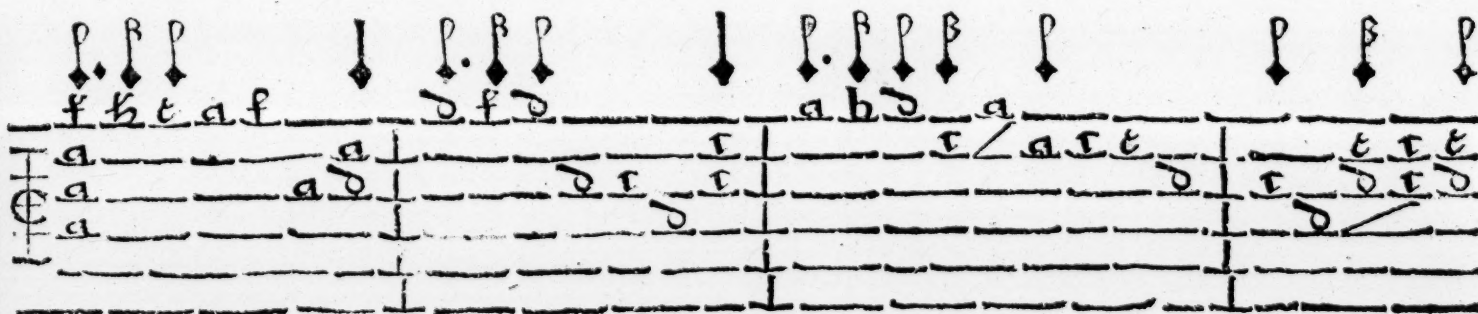
37



Araband, by Mr. Simon Ives.



38



N Ayre, by Mr. G. H.

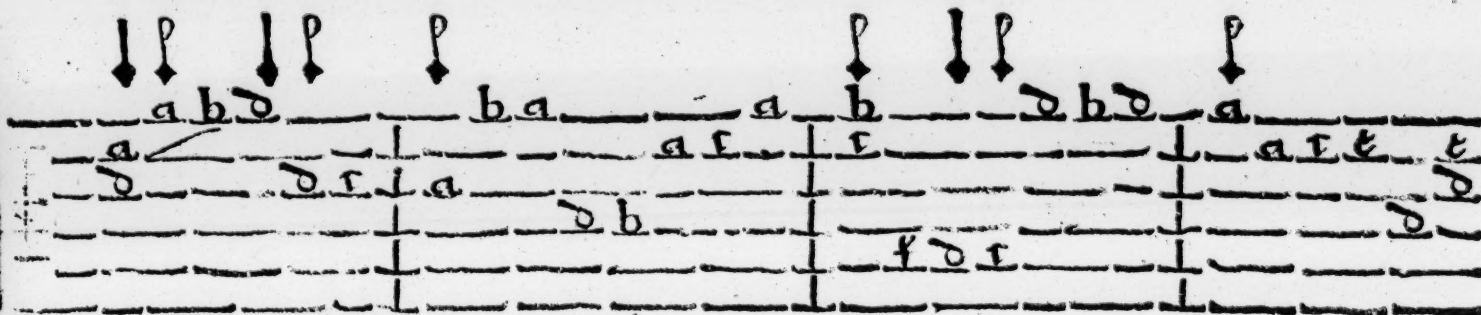




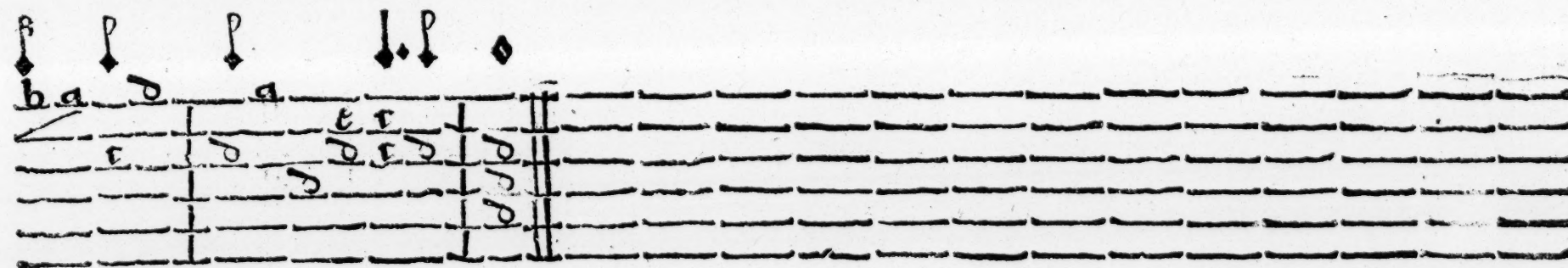
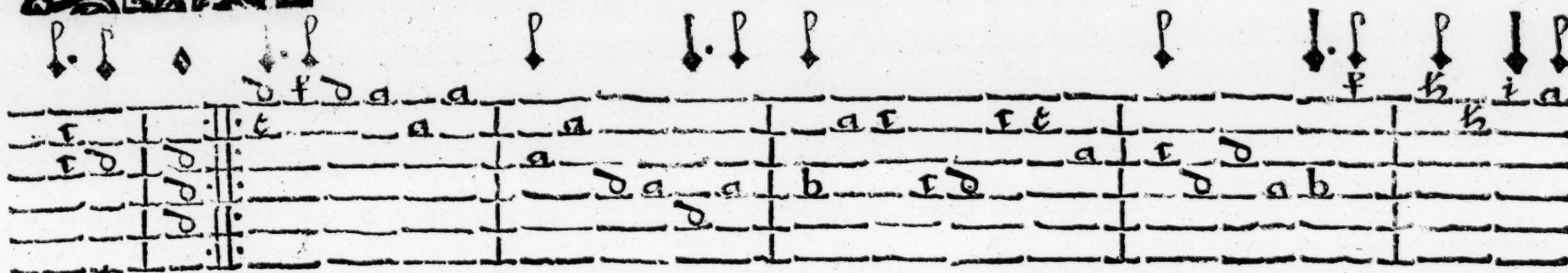
# Lessons for the LYRA VIOL.

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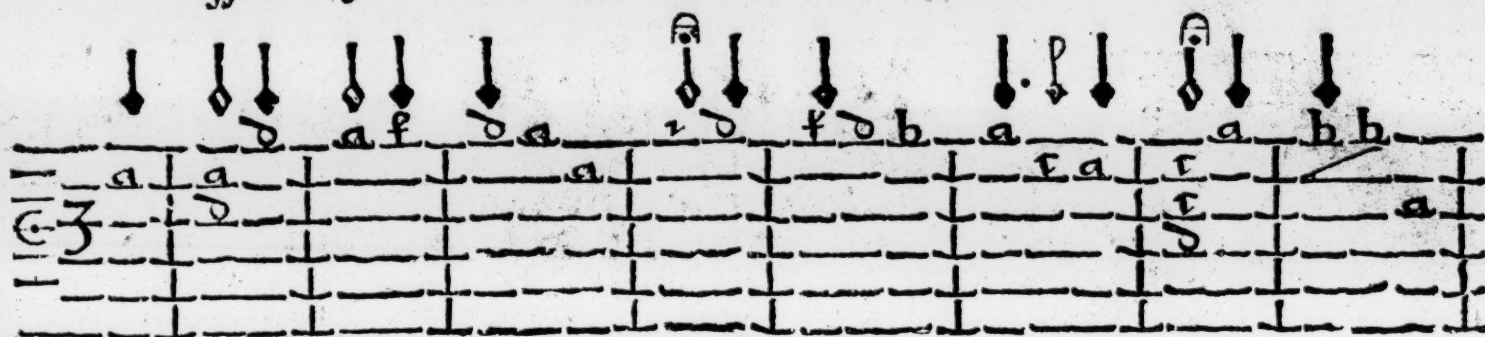
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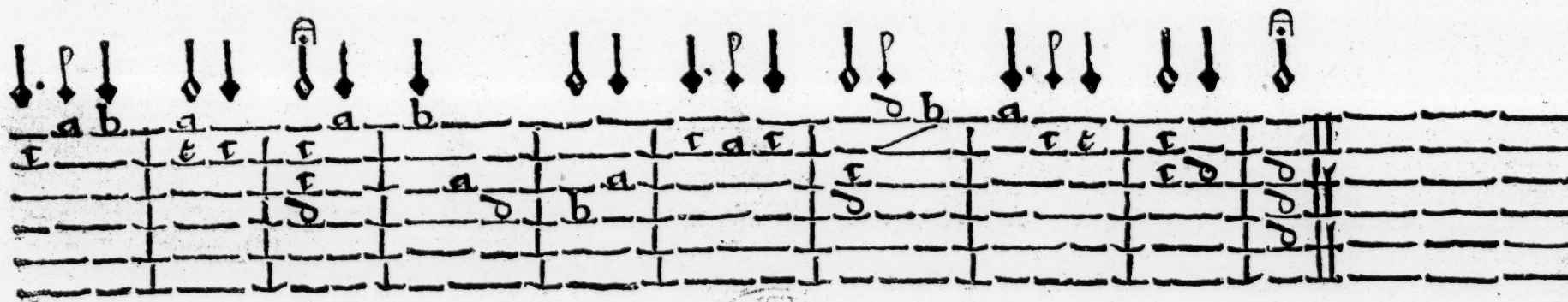
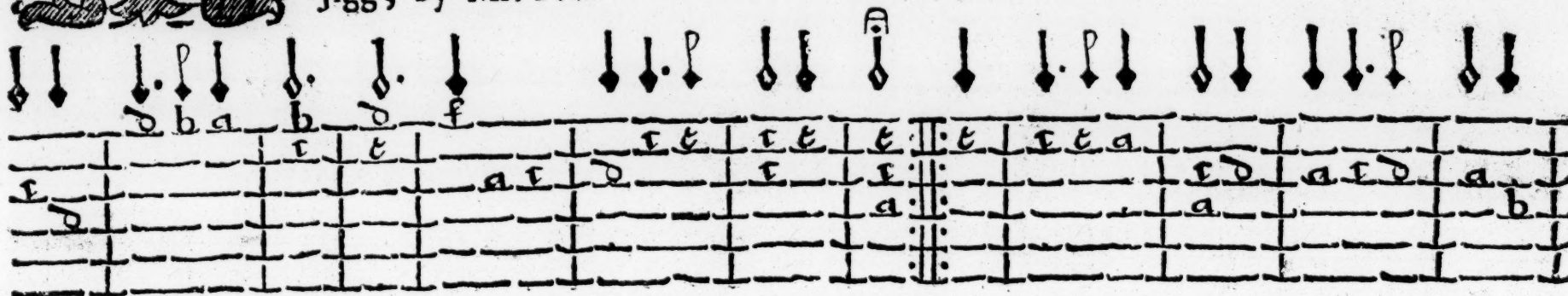
N Ayre, by Mr. T.B.



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Jigg, by Mr. T. B.



F I N I S.







